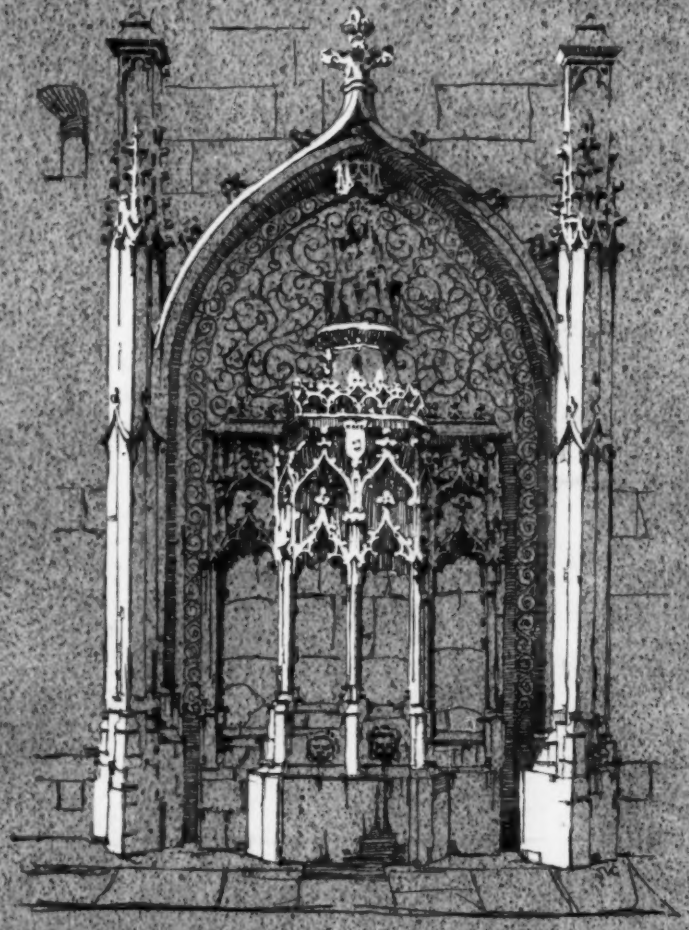
The ARCHITECTVRAL RECORD



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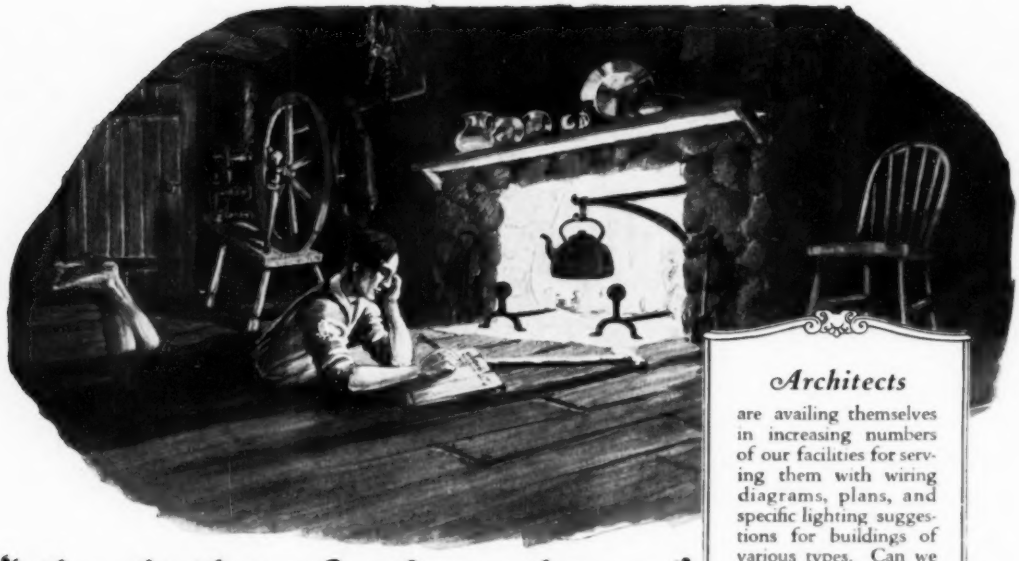

"the light of other days"

An Incident of Lincoln's boyhood

THAT genius thrives best under adverse conditions is a flyblown but recurrent fallacy. The Abbe Farina could have cut a better tunnel through his prison wall with a power drill than with a rusty nail, and Honest Abe would have entered upon life under less of a handicap if he had been able to study by a better light than that of a log fire, and write upon a more convenient substance than the back of a wooden shovel.

Modern lighting has revolutionized the industries and inconceivably bettered conditions in the home, not to speak of all other human activities where light is a vital factor. It has taken us once and for all out of what were very properly called "the Dark Ages", and has removed the stunting effect of feeble and dim illumination upon the most valuable of the five senses of man. National Lamp Works of General Electric Company, Nela Park, Cleveland.

Architects

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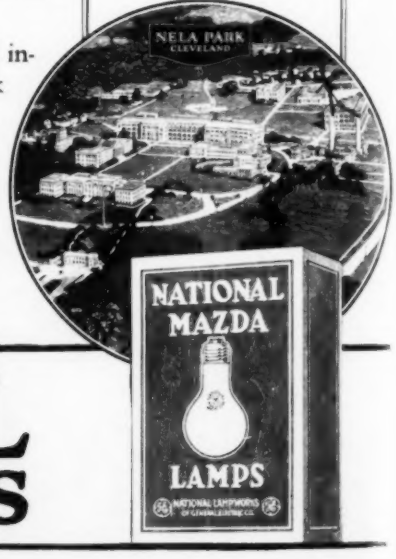

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Arnold W. Brunner, Architect
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The
ARCHITECTVRAL
RECORD

VOLUME 54 OCTOBER, 1923 NUMBER 4

DENISON UNIVERSITY, *Granville, Ohio*

Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect

By Matlack Price

TO DESIGN AND PLAN a group of buildings for the accommodation of the needs of a college or university is to do more than provide for its material and administrative requirements. The problem is one of creating an environment. When Thomas Jefferson designed the buildings for the University of Virginia he created an environment which was a reflection, in terms of the Georgian classic of his day, of the old "Classic Ideal" which was the backbone, then, of a liberal education.

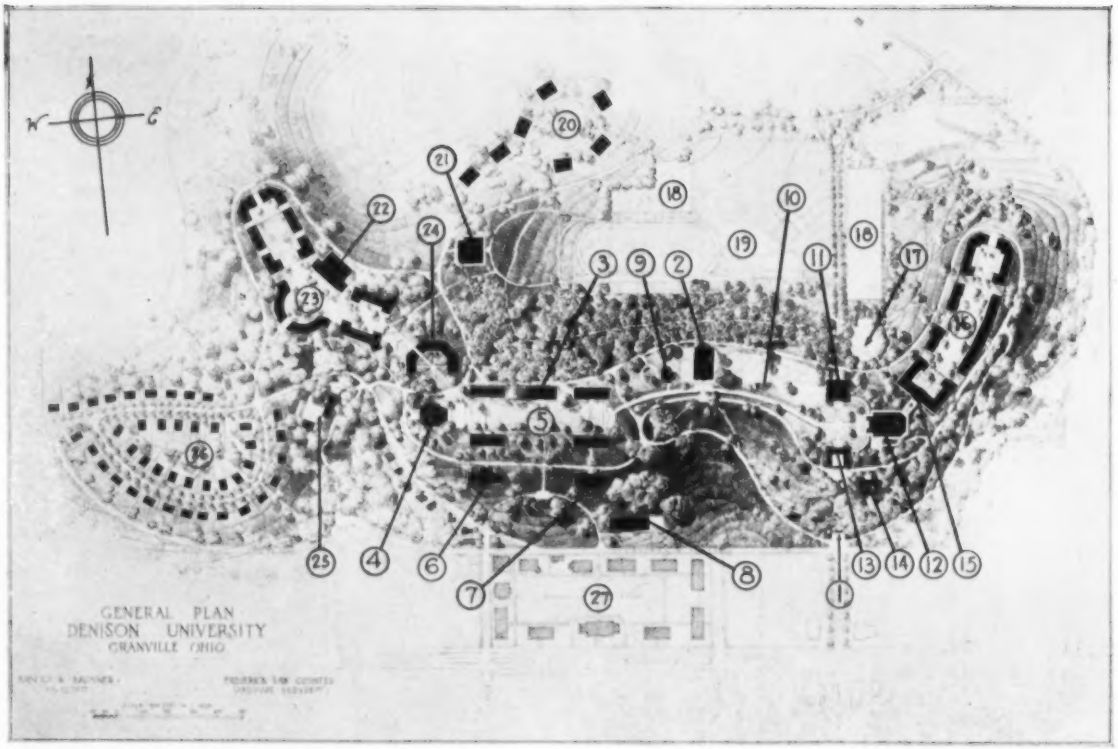
Those of our colleges and universities which have grown over a long period of years, and have received additional buildings in the varying architectural styles that mark only the sequence of transient fads, are less fortunate than the old University of Virginia. Few have been so unfortunate, architecturally, as Harvard, where the fine, simple style of the earliest brick buildings was abandoned for each successive fashion.

In the exact center of the State of Ohio is the town of Granville. There is located Denison University, founded as an educational institution for Baptists. In the days of pioneering, the more adventuresome half of Granville, Massachusetts, pushed westward, and built this newer Granville in Ohio, where, on a picturesque site, like the site of ancient Rome, on seven hills, the new buildings for Granville College are being built.

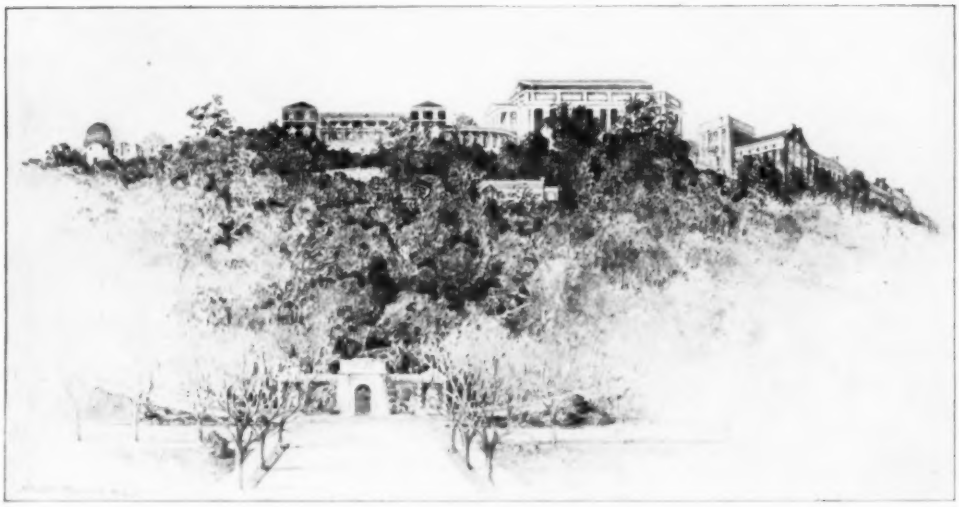
For vision and ingenuity in relating the buildings to the site, and for the admirable qualities of consistency in the architectural treatment of all and each of the buildings, this project affords much of interest to every architect who recognizes intelligence as the essence of architectural design. Certainly a plan of high distinction has been evolved by the architect, Arnold W. Brunner, of New York, and Frederick Law Olmsted, the landscape architect, who has worked with him on the problem.

The general plan which shows the layout of the college on the seven hills will repay a somewhat detailed study. It is planned, with complete administrative,

1. Main Entrance Gate
2. Swasey Chapel
3. Administration Building
4. Library
5. Campus with Academic Buildings
6. Barney Hall
7. Doane Hall
8. Cleveland Hall
9. President's Residence
10. Swasey Observatory
11. Women's Gymnasium
12. Auditorium and Women's Restaurant
13. Music Building
14. Infirmary
15. Social Hall
16. Women's Dormitory Group
17. Open Air Theatre
18. Tennis Courts
19. Athletic Field
20. Fraternity Houses
21. Men's Gymnasium
22. Men's Commons
23. Men's Dormitory Group
24. Technical Laboratory Group
25. Service Buildings
26. Faculty Residences
27. Granville Academy



DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect



View of Hill with Approach
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect

educational and recreational buildings to accommodate five hundred women and five hundred men, with due provision for future enlargement.

It will be seen at once that the general plan follows the directions and contours of the site in a way which makes the most of these natural provisions, and which refuses to accept them as restraining limitations. The disposition of the main elements is as logical, as practical and as essentially architecturally planned as though the site had been perfectly level, and its natural hilly conformation is utilized to effect an unusually picturesque whole, as seen from the level ground below.

Approximately in the center is the administration building (3), flanked, and faced across a campus (5) with four academic buildings. At the head of this campus is the library (4) and north of it, the technical building (24). Northwest from this and following the lines of this extreme spur of the seven hills, are grouped the men's dormitories (23). Their gymnasium (22) is located east of the dormitories, and north by east of the technical building, and beyond (20) are fraternity houses. Southwest of the dormitories is seen a miniature colony of houses for the faculty (26). Proceeding now eastward along the ridge, from the central campus, the president's house (9) is passed immediately before reaching the chapel (2). Midway on the road between the chapel and the women's group is the observatory (10), and the first buildings of the women's group are the gymnasium (11) and music building (13), flanking a small campus, and then the auditorium (12). Somewhat down the hillside is the infirmary (14), and following the northerly swing of the easternmost spur of the seven hills are grouped the women's dormitories. This, in brief, is the general disposition of the buildings, insofar as plan is concerned.

The architectural style in which the entire college is carried out represents an admirable choice, because it is Georgian Colonial in manner, deriving from the native architecture of the New England from which the settlers of the Ohio Granville transplanted themselves and expressing, at the same time, the pervasive characteristics of the brick Georgian architecture of Maryland and Virginia. It is an admirable choice, moreover, because it is not pretentious or artificial, and be-

Women's Group
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect

cause it is a style which must remain of permanent significance and suitability in this country, regardless of what other styles may come or go across the stage of popularity.

From the purely pictorial point of view, the red brick, glimpsed here and there among the profusion of green of the trees, will make a happy color combination and will produce an effect which mental association will at once invest with some feeling of familiar domesticity—that here is a place to live, simply and earnestly, as well as a place in which to study. There can never be any element of the austere in these warm and friendly buildings of brick—yet their fine old architectural ancestry will make them amply dignified as an academic background.

Architectural preference has often made inexplainable detours in the direction of various European styles, overlooking logical and adaptable styles which are close at hand. The widespread popularity of various versions of the Italian Renaissance style, while it did not at first interfere with Georgian Colonial in our houses, generally stamped our larger buildings, when these were not done in an academic classic manner, or in a Beaux Arts French manner. Such instances as the old Colony Club and the Harvard Club were exceptions. And the most important college and university buildings were designed for the most part in renderings of Scholastic Gothic, with greater or less degrees of erudition and suitability.

Dr. Brunner's utilization of the Georgian Colonial style for the buildings of Denison University should afford excellent proof of the adaptability of the style for the logical and straightforward expression of a variety of architectural problems, as may best be seen by a survey of individual examples, observation of their details and a few general impressions.

The general plan divides itself into three principal parts, with the Administration Building and its campus approximately in the center, the men's dormitory group on the northwesterly spur of the hills and the women's dormitory group on the northeasterly spur.

The main campus is symmetrically planned, with the Administration Building on the center of one of the long sides, flanked and faced by academic buildings. The Administration Building is appropriately and suitably differentiated from the other buildings in its treatment, and is de-

Men's Group
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect

signed in a way pleasantly reminiscent of Bulfinch's American version of the Georgian style. There is a quiet dignity in this building, which will age gracefully and belong always to its special purpose and environment. One illustration shows the building in perspective, in its relationship to the campus and to its neighboring academic buildings, and the reproduction of the working scale elevation gives convincing proof that it stands the test of this peculiarly exacting and revealing form of delineation.

The exterior of the Administration Building admirably expresses the plan within. A vestibule gives into the main lobby, where the college postoffice is located, while the corridor running with the length of the building gives access to the various college offices, such as the board room and the president's office.

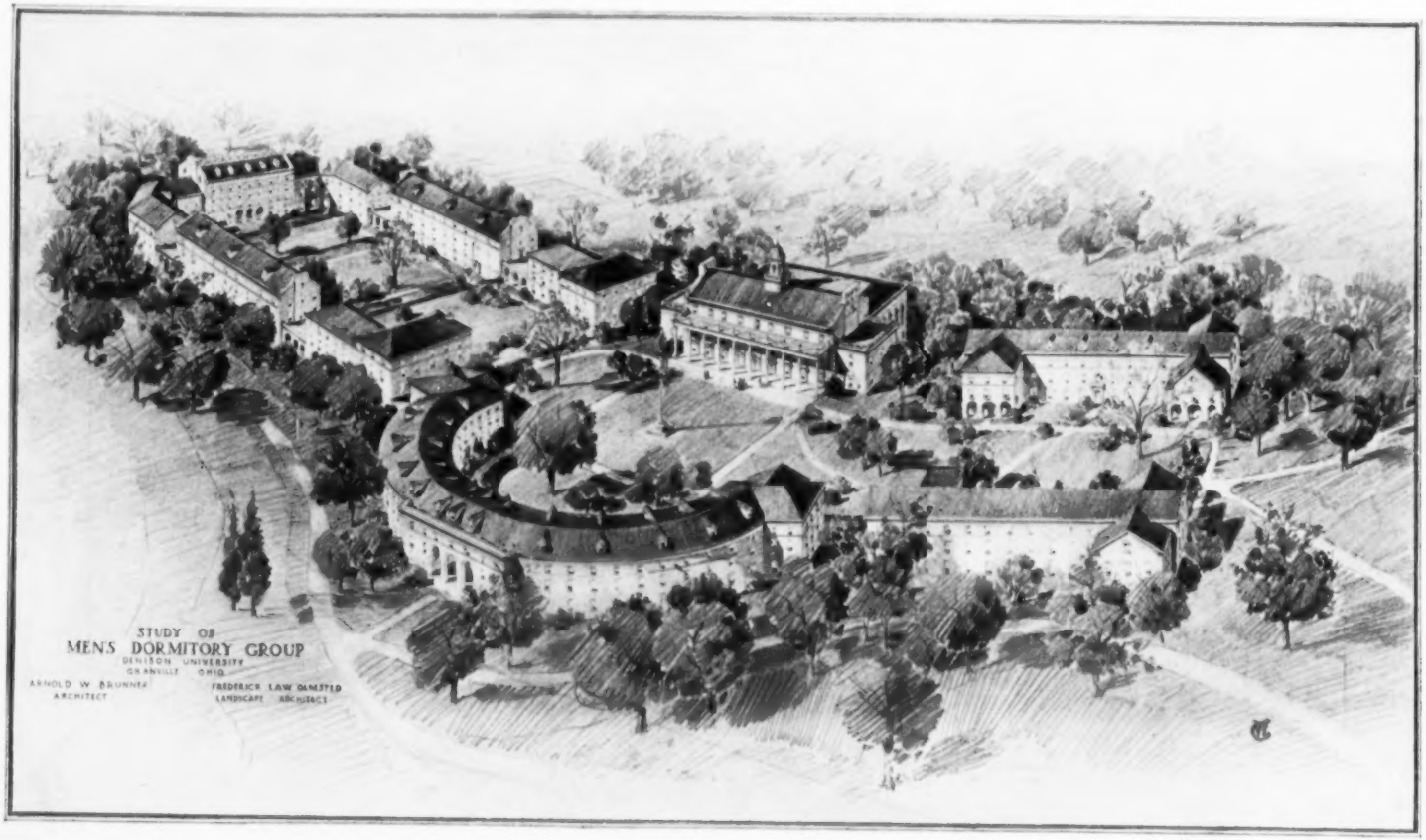
The interiors of the Administration Building are designed in a good, consistent Georgian, pretending to no pomp or circumstance and according nicely with the quiet dignity of the architectural mood of the whole college. And this mood, as the writer intended to suggest at the opening of this article, is the architectural means used to create a certain environment—an environment which would be to successive classes of the college the atmosphere of "Denison," full of happy associations: it would always seem homelike, inviting—a place to revisit for reunions, and to hold in pleasant memory always.

At the head of the main campus the library assumes its logical dominance, with classic colonnade and dome—a building distinguished at once as of special purpose and special importance.

The two dormitory groups have much in common in their general aspects—each a prospect of quiet, grassy court, with arcade and colonnades, with red brick glimpsed through green trees. The chimneys are designed in a manner suggesting the spirit of the dwelling far more than of the institution. There is, in fact, a distinct quality of domesticity in these dormitory buildings, as well as a high order of architectural design and expression.

Two types of dormitory plan have been developed for these buildings—one of the corridor type, in which a whole floor may be supervised by a Proctor, and another in which the rooms are arranged like small apartments consisting of study,

Women's Group
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect



Men's Group
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect

Administration Building
DENISON UNIVERSITY, GRANVILLE, OHIO
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Administration Building
DENISON UNIVERSITY, GRANVILLE, OHIO
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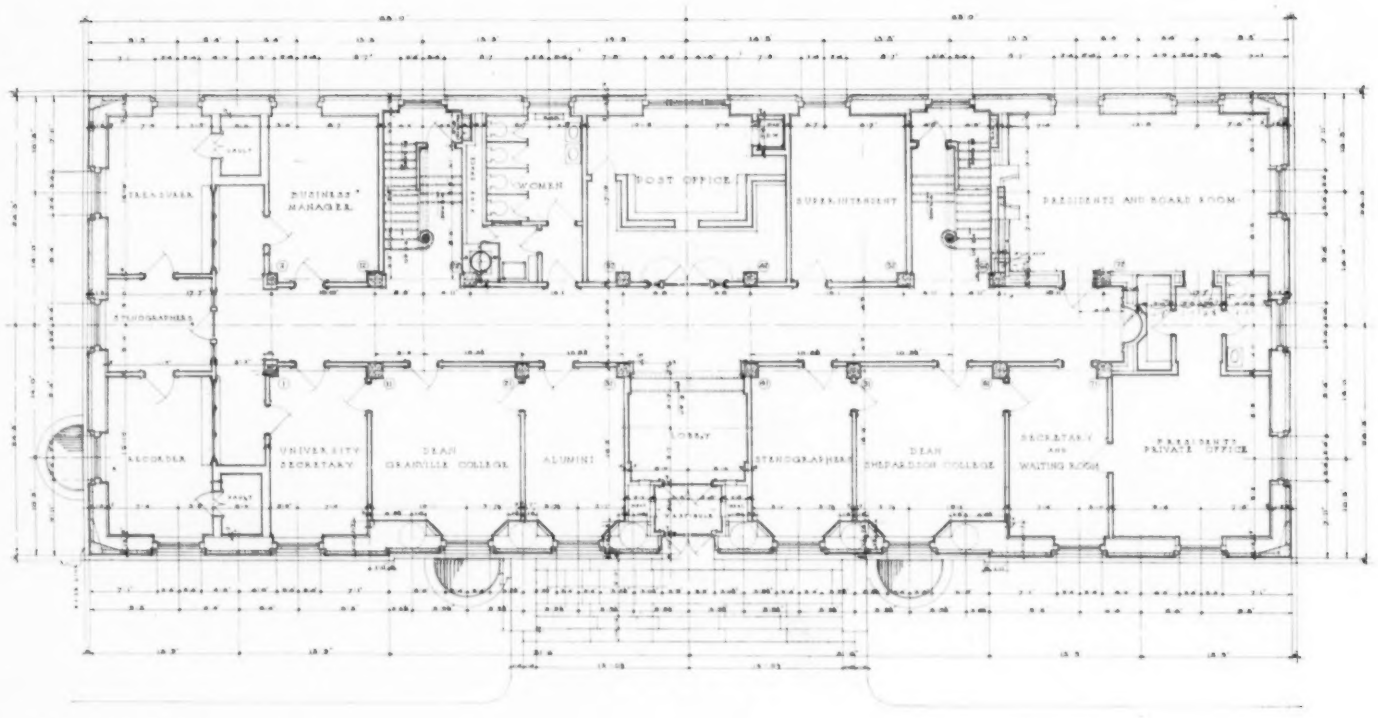
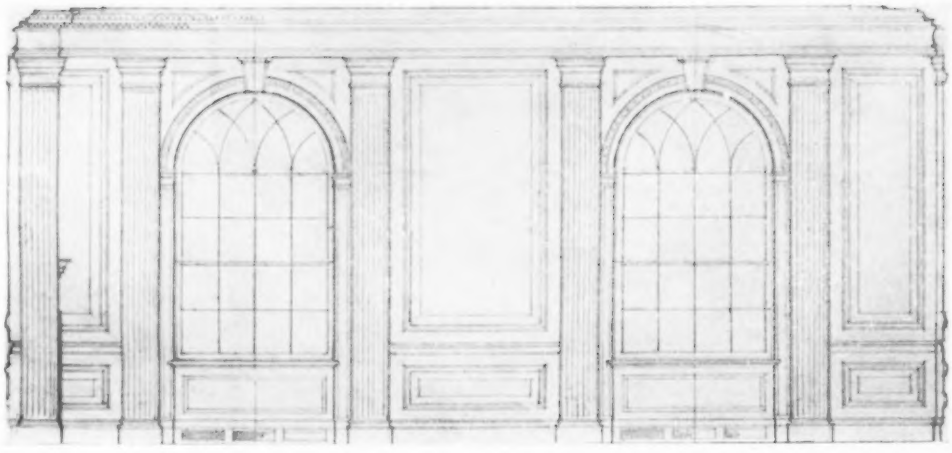


Administration Building

DENISON UNIVERSITY, GRANVILLE, OHIO

Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect



Interior Details, Administration Building
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect

bedroom and bath, with a bath usually shared by two of the study and bedroom units, and access from outside had by means of entries which serve four students to a floor up through the entire height of the building. Fortunately the old dormitories which looked like barracks or asylum buildings are a thing of the past, and the housing of large numbers of students has been solved architecturally as well as practically. Mere housing was solved by the barracks in the great cantonments of the World War. At the other end of the scale are such dormitories as the housing accommodations at Denison College.

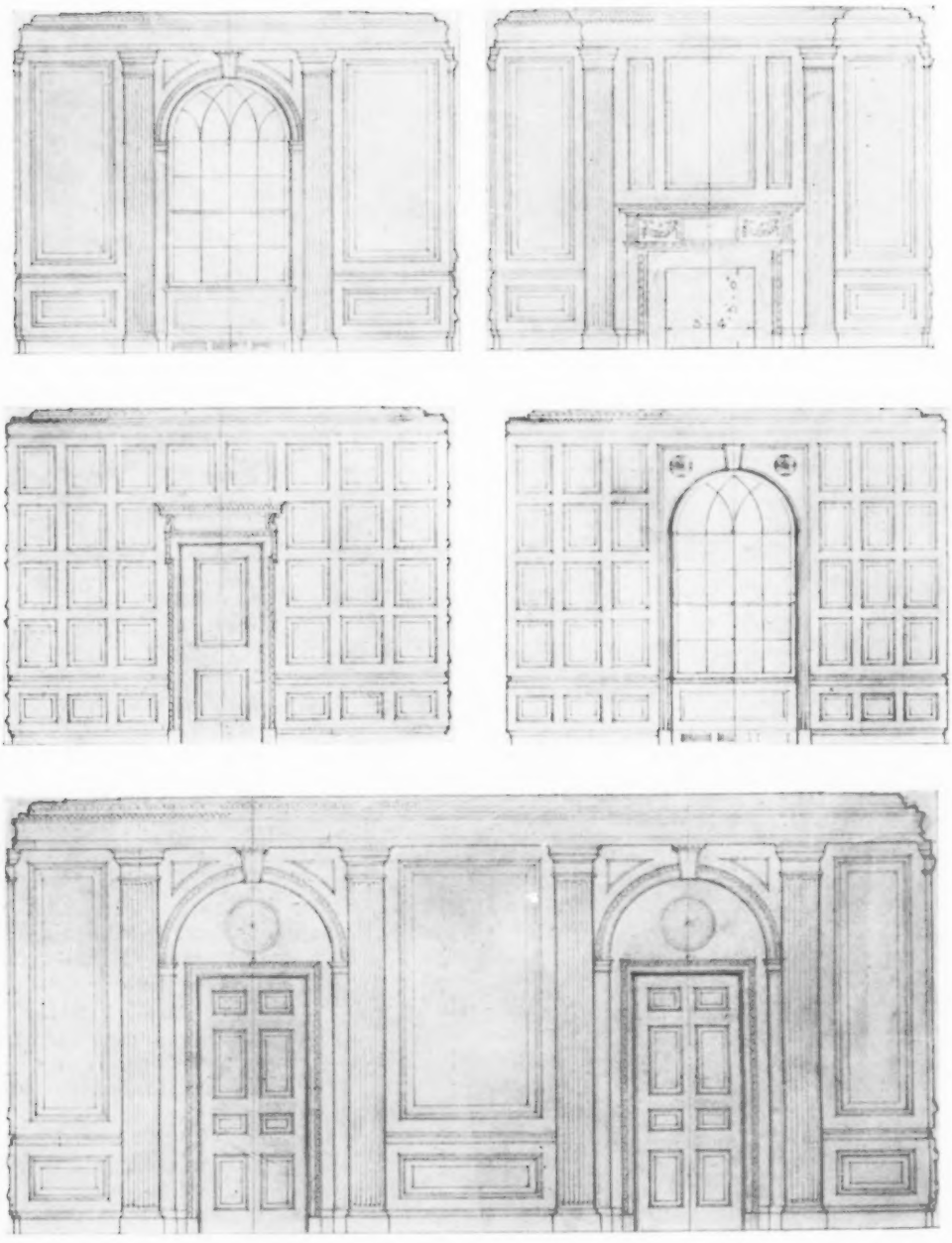
The four drawings which show dormitory entrances and well-studied compositions of brick, stone and simple iron-work give interesting evidence that there need be no monotony in the design of a large group of closely related Georgian buildings of this character. It is a question largely of architectural resourcefulness, of developing the utmost in variety of which a style is capable, and at the same time maintaining a well-balanced consistency.

The general flavor of the Georgian of Denison College is of the South—of the type which evolved in Maryland, Delaware and Virginia. The gymnasium in the women's group, for instance, is distinctly a reminder, in feeling, of "Homewood" in Baltimore.

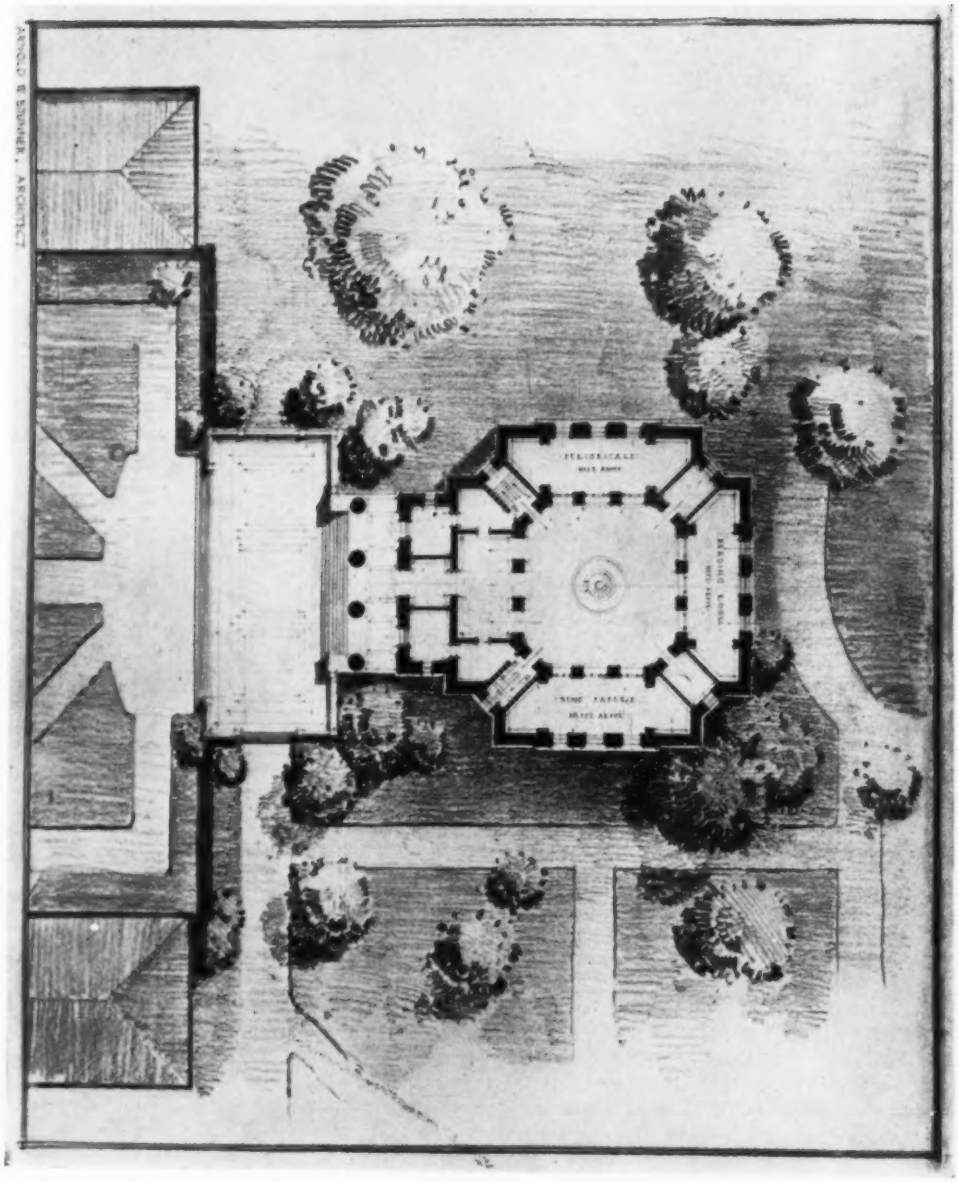
One of the most salient characteristics of the Georgian architecture of Maryland and Delaware is the gable chimney, broad and flat. These chimneys usually rose from the center of each gable end, and in the larger houses there were four gable chimneys, the space between each pair spanned by a brick arch, or by a plain piece of coped wall. This characteristic chimney design is seen in several of the dormitory buildings, and true, again, to the Maryland type, incidental iron-work is found much more frequently used than in New England. Essentially the Maryland, Delaware and Virginia type was brick architecture, and one which employed the material in a charmingly colloquial vernacular.

The application of this particular phase of Georgian architecture to the dormitories of Denison College has been accomplished with a great deal of sympathy and architectural ingenuity. The style is one in which even slight errors in scales are fatal to the effect, and in which, too, an over-scholarly manner would prove unfortunate.

Of all the qualities to be preserved, the most elusive was that of the quiet

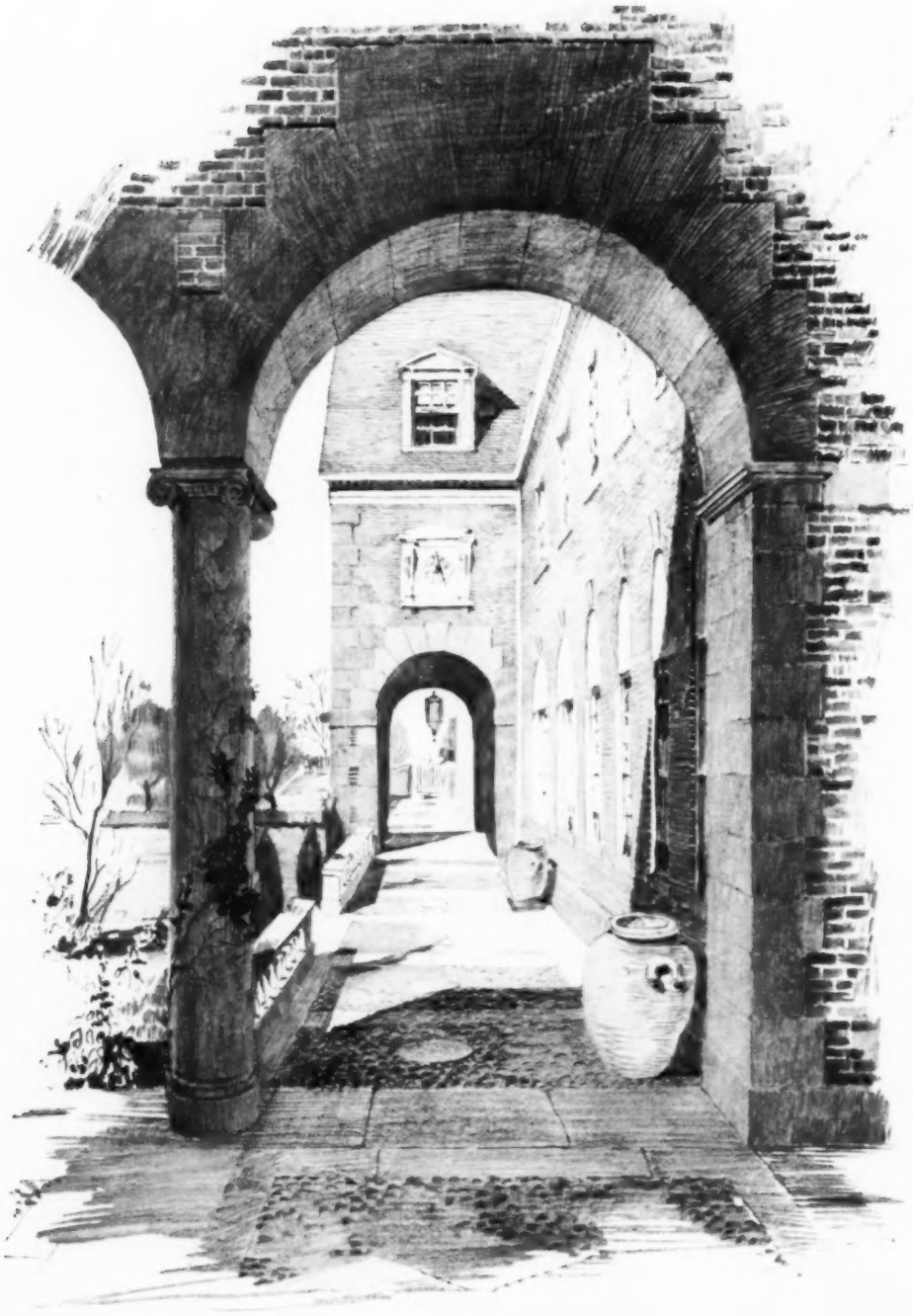


Interior Details Administration Building
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect



Plan of Library
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect

Women's Gymnasium
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect



Social Hall, Women's Group

DENISON UNIVERSITY, GRANVILLE, OHIO

Arnold W. Brunner, Architect

Frederick Law Olmsted, Landscape Architect

domesticity of another age, yet this feeling, too, has been given expression in the dormitories, in spite of their size and extent. Though less conspicuous than such buildings as the Library and the Chapel, these dormitory buildings are no less important, and represent a degree of architectural merit no less to be reckoned with in a careful architectural estimate of the entire project.

If the architectural treatment of Denison College did nothing else, it should furnish ample evidence that a group of buildings need force no stylistic issue by attempting ostentation or elaboration.

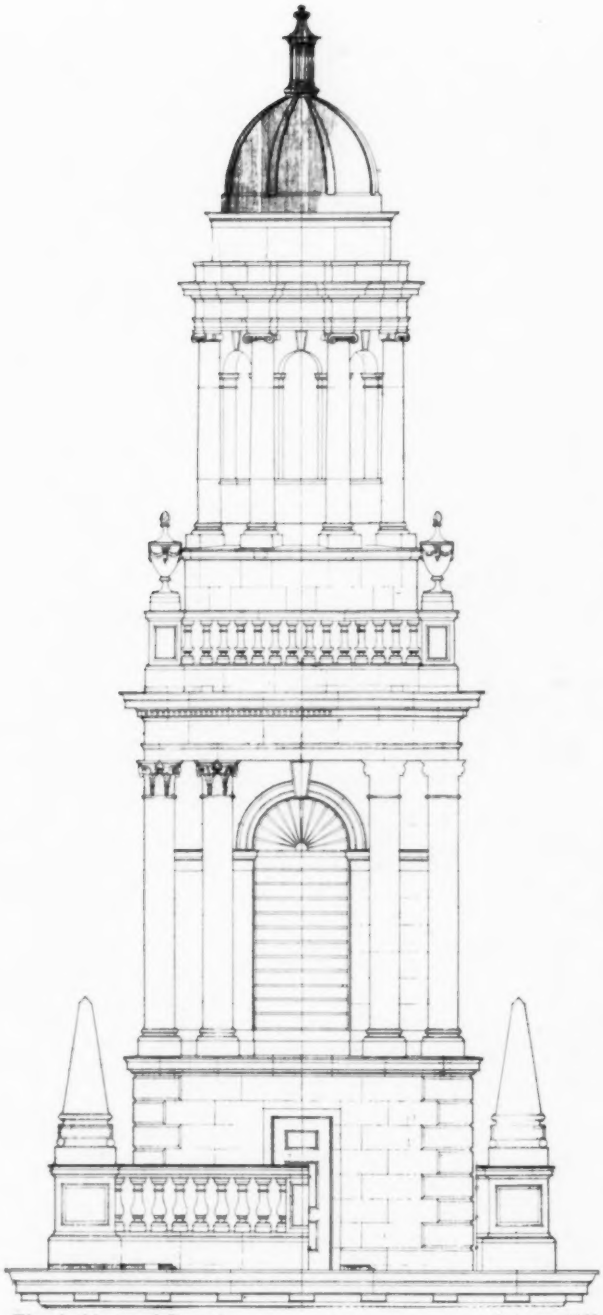
Differing from the dormitories in kind, but not in manner, is the social hall, which is a part of the women's group. Its great square tower, dominating and dignified, sets it out from among the other buildings as being special and important, yet its scale is entirely in accord with every other building in the entire group.

Several illustrations show the college chapel, a well studied church building of the Christopher Wren kind, with a beautiful tower and an elevation which, like all the other Denison buildings which Mr. Brunner has designed, stands the test of hard and definite delineation in line elevation without loss of charm and distinct character.

It is a building of the utmost simplicity and dignity, in accord with the general feeling of the whole group, yet instinct with a pronounced architectural individuality and identity of its own.

The prospect of the college group, which can never be seen in its entirety, will be that of a wooded hill with picturesque glimpses of red brick buildings here and there, so seemingly scattered as to give no evidence of their well-articulated arrangement. The entrance

Scale Model of Chapel
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect

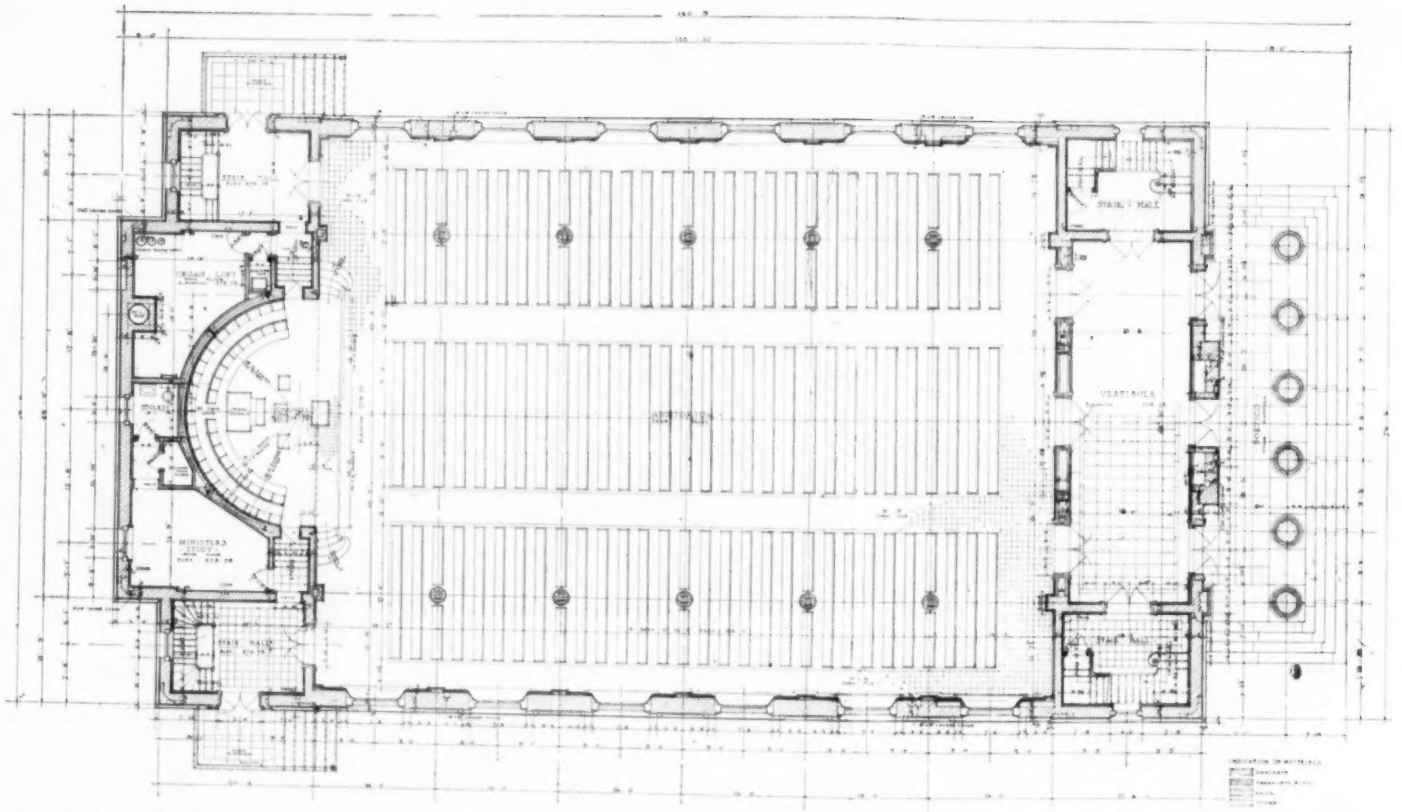


Scale Detail of Chapel Tower

DENISON UNIVERSITY, GRANVILLE, OHIO

Arnold W. Brunner, Architect

Frederick Law Olmsted, Landscape Architect



Plan of Chapel
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect

gate, which is at the foot of the hill, is designed in the same style as the college buildings. From the nature of the site, no impression of the whole scheme will be had until the visitor reaches the crest of the hill, and from the campus which is enclosed by the Administration Building, Academic Building and Library, vistas are had of the winding roads and the level greens in the two dormitory groups.

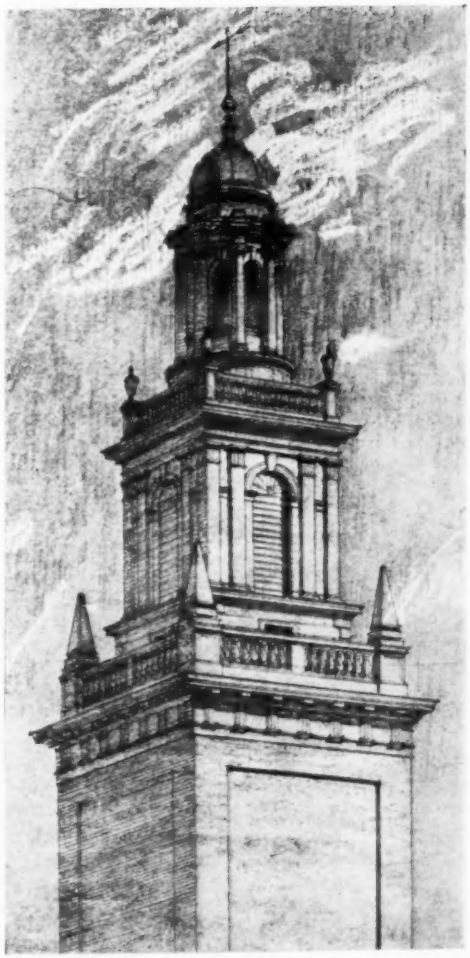
So much for the more specific consideration of the layout and the architecture of Denison College, as planned by Mr. Brunner and landscaped by Mr. Olmsted.

The essence of the project as an expression of architecture lies in the more intangible qualities which the architect, through vision and through sympathy, has given to the solution. He has made the architecture of Denison College serve the greatest of all architectural purposes, the creating of an environment of permanent beauty and dignity, and at the same time one of distinctly livable charm.

From this point of view the complete project for this college in Ohio seems to afford an unusually good illustration of the thing that might be called the larger aspect of architecture.

Too often, without a doubt, the architect is regarded as an adjuster of details: too often, indeed, the exigencies of his exacting profession force him to assume this rôle. There is nothing more detrimental to the fullest benefits to be derived from the architect's services, nothing more detrimental to the architect himself than a too narrow vision of his larger creative potentialities. Too often he is given, figuratively speaking, too small a piece of paper on which to work; too often the material limitations surrounding a project are transcended by the architect's vision and imagination. Material limitations, to be sure, are inevitable —but many restrictions imposed by unnecessary prejudices and short-sighted economies should be removed. Individuals involved, as well as whole communities would be greatly benefited by the results of co-operating with architects instead of coercing them.

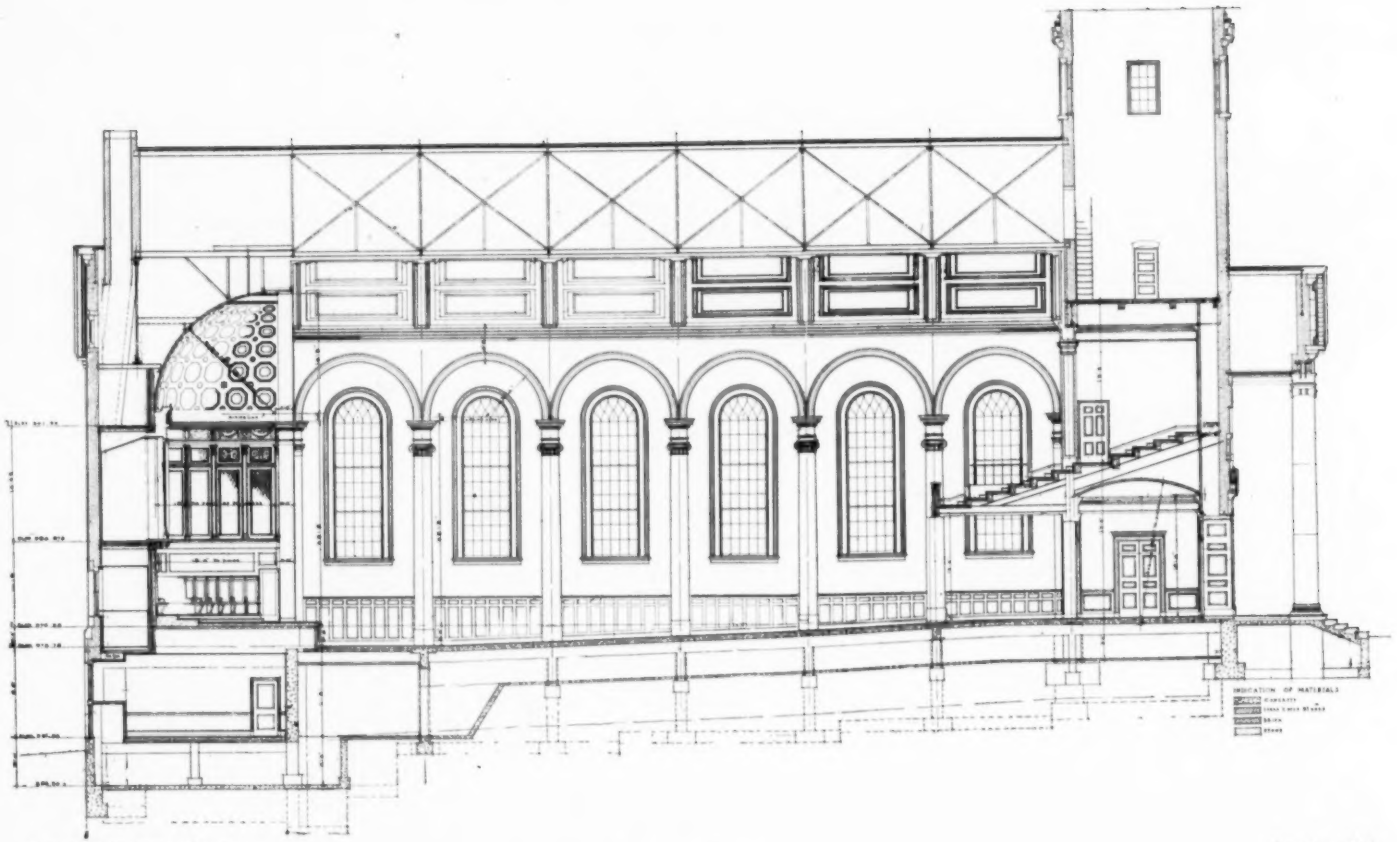
Something apparently approaching an ideal condition for creative architecture seems to have existed in the plan for Denison College, because the result affords a striking illustration of the functioning of that special kind of applied intelligence which characterizes the architect.



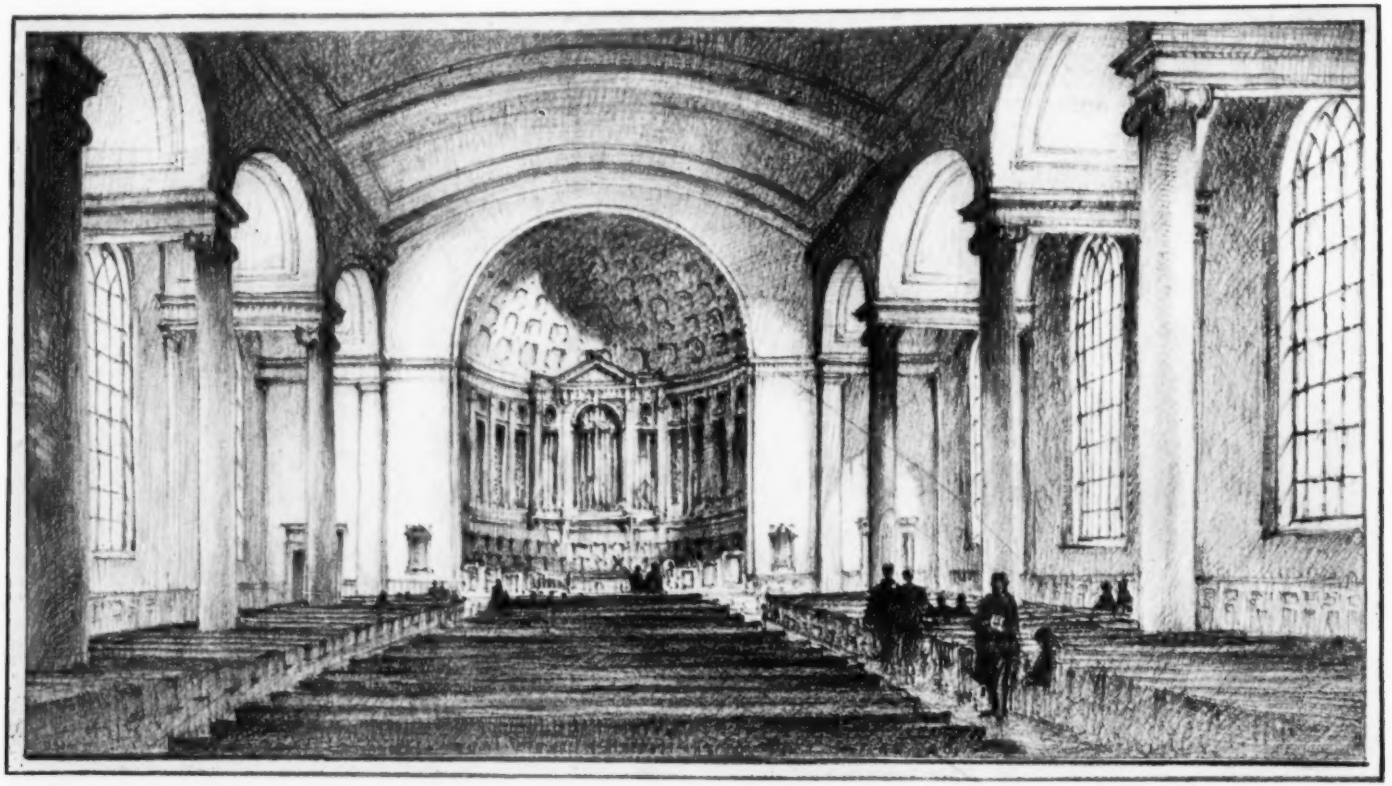
SKETCH OF CHAPEL TOWER

Architecture, from its inherent nature, is a human undertaking which demands and also expresses intelligence to a high degree. The initial vision must be an intelligent one, taking due thought of practical possibilities, yet at the same time transcending the expectations of the lay mind.

In the project which forms the subject of this article the main point of de-



Section of Chapel
DENISON UNIVERSITY, GRANVILLE, OHIO
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect



Perspective of Chapel Interior

DENISON UNIVERSITY, GRANVILLE, OHIO

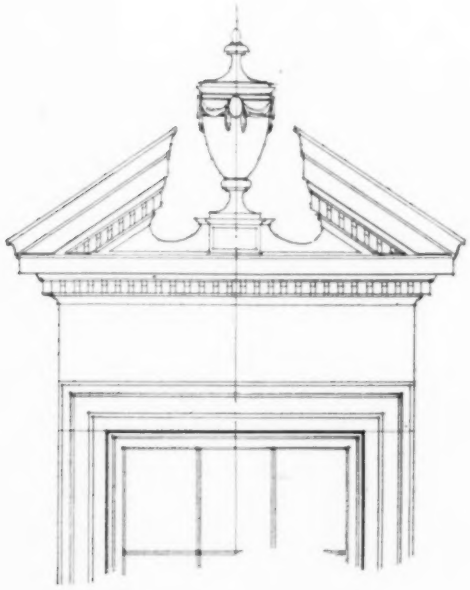
Arnold W. Brunner, Architect
Frederick Law Olmsted, Landscape Architect

parture was the unusual and difficult site. The secondary point was the architectural mood in which the several buildings would be carried out after their group arrangement had been planned.

To the irregular site was applied a plan by no means lacking in essential symmetry, and characterized by a distinct symmetry of its several parts. This plan, moreover, made no more compromises in the logical and convenient placement of the buildings than would have been necessary on a flat site of adequate area. Here the visible result of the architect's special mental working is apparent, and the arrangement, as fully developed, stands partly as, primarily, a demonstration of intelligence.

In the design of the individual buildings, with each considered as part of a group, and each group considered, again, as part of a whole, the primary requirement was architectural proficiency, a feeling for the style which would insure the avoidance of monotony, expressing an interesting diversity as between one building and another with, at the same time, a general consistency in the whole college group.

To the attainment of this tangible result there is to be added the most difficult of architectural achievements—the creation of an environment, and in this, too, the architect has demonstrated the qualities which make architecture an art as well as a profession.



House of Madame de Pompadour, Versailles

by

Harold Donaldson Eberlein
and Leigh French, Jr., A.I.A.

THE LITTLE HOUSE here illustrated stands at the corner of the Rue Saint Louis and the Rue Royale, in the Canton Sud of Versailles. Although it is often called the house of Madame de Pompadour, she was never the owner of the property. It belonged, at least officially, to her private secretary, M. Colin, who entered the service of the marquise about 1746, when she enjoyed the height of favor at court, and remained in her employ till her death in April, 1764. To all intents and purposes, however, the house belonged to Madame de Pompadour. She was very frequently there, and one chamber of the central pavilion is always called "Madame de Pompadour's room."

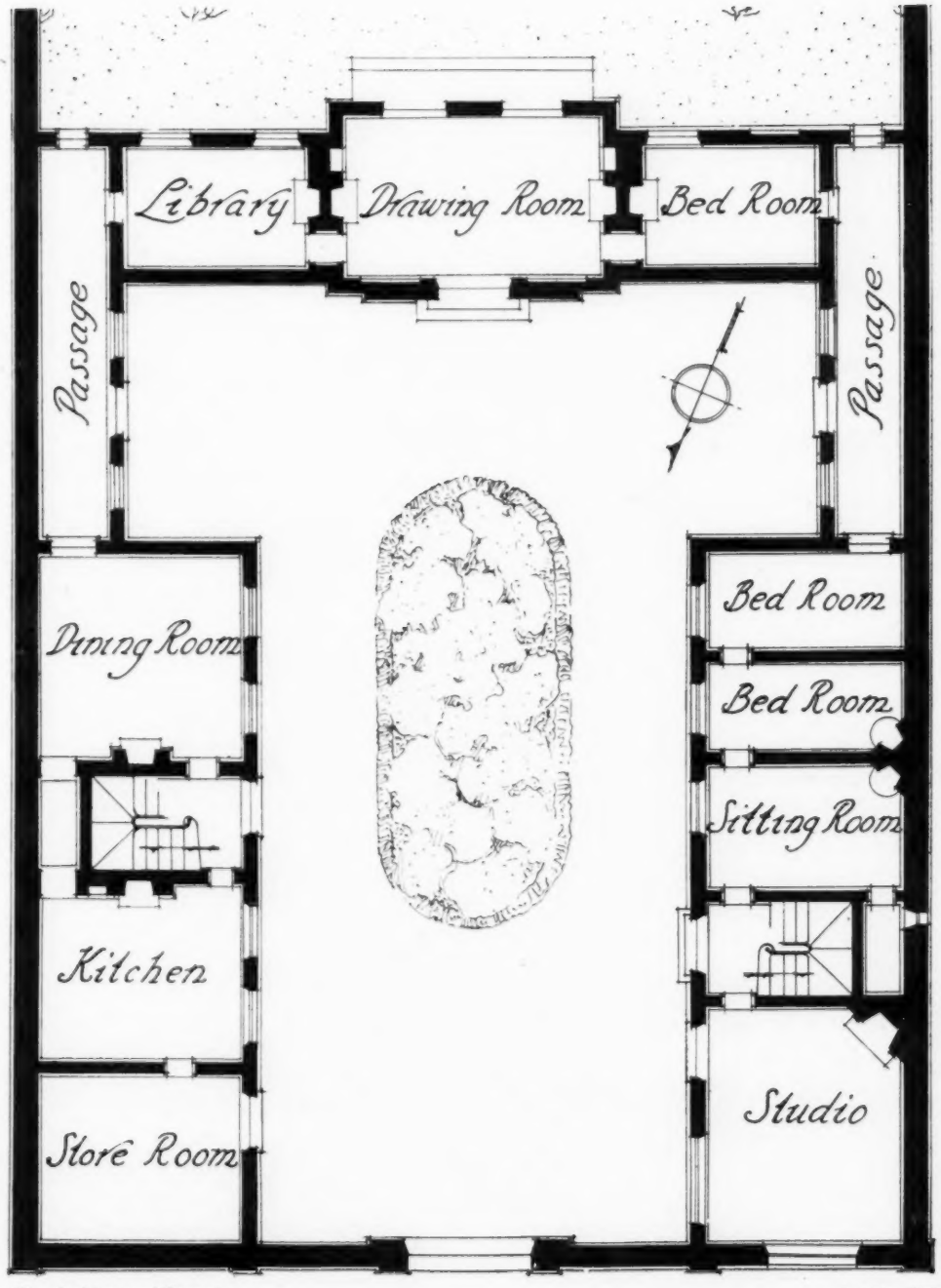
This perfectly appointed little dwelling was merely one of the houses of Madame de Pompadour, for she possessed several in Versailles. As pointed out in a previous number of this series, there were times when those attached to the Court of Versailles were glad to escape from the restraints of the palace into an atmosphere of domesticity, no matter how splendidly they might be housed in the palace, and not a few of them were not, although that limitation did not apply in the case of "Miss Fish," who always managed to get whatever she had a mind to, including the monarch himself.

Quite apart from any historical associations it may possess, this house at a corner of the Rue Royale fully justifies a close examination. Like many other good things in France, it does not throw its charms at the head of the chance comer, but must be sought out. One might pass it a thousand times without being aware of its existence. The entrance front, when the gate is shut, is neither imposing nor communicative, and the high wall along the Rue Royale completely conceals what is within.

When the gate is open, the story is different. The glimpse into the forecourt, embraced by the low, projecting east and west wings, strongly invites further exploration of the premises. Even a close inspection of the courtyard does not reveal the whole tale of outward charms. On the far side, to the south of the central pavilion, is the garden and a distinguished but exceedingly simple garden façade with the *salon* windows opening upon a stone paved terrace.

What particularly impresses one about the whole establishment is the completeness with which every requirement for polite and comfortable, not to say really luxurious existence, is fully provided for in a very small space. To the left, on entering the courtyard, the east wing contains a small stable and coach house. Beyond that are the kitchens, pantry and dining-room, while the upper floor has accommodations for the servants. The opposite wing has some further service accommodation and several sitting rooms belonging to the master portion of the house. The greater part of the central pavilion is given over to the *salon*, an arrangement of eighteenth century planning

West Wing
HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES



HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES

Entrance to Forecourt

North Front

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES

South Front

Forecourt

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES

Entrance to Forecourt

North Front

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES

South Front

Forecourt

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES

End of Forecourt — Corner of Garden

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES

South Front

Central Pavilion

HOUSE OF MADAME DE POMPADOUR IN THE CANTON SUD, VERSAILLES

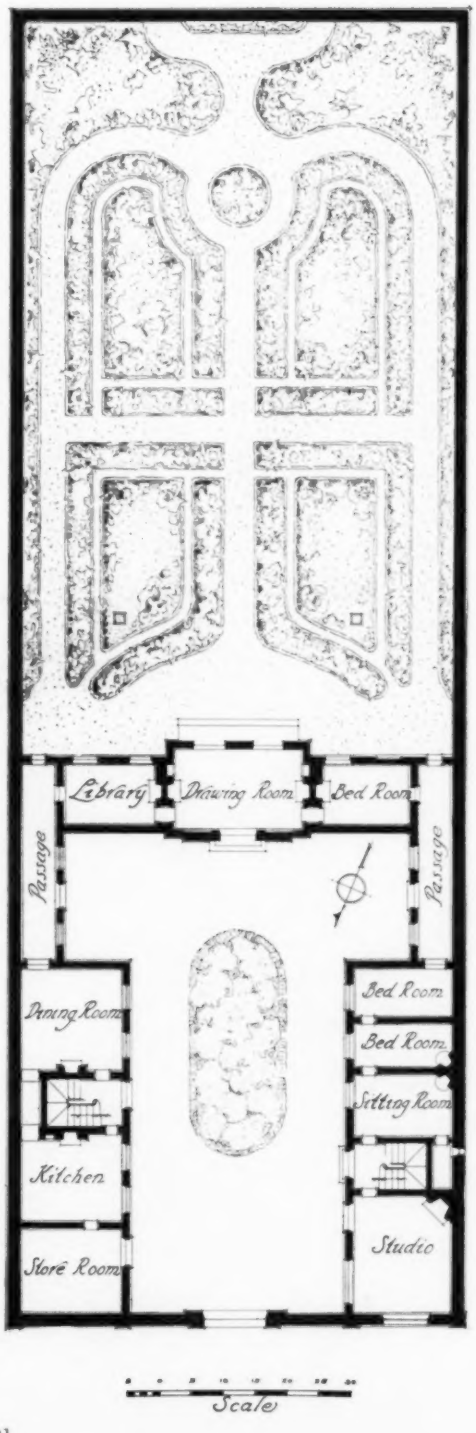
that prefigures an ideal which not a few architects are now striving to put into practice— the use of one large room where the occupants may, for the most part, "live and move and have their being," rather than the division of a small house into a number of unsatisfactory compartments.

The house is coated with stucco and in this same material all the delicate mouldings and embellishments are executed. The woodwork is painted white. In the garden there is the same arrangement as when the King's favorite trod its paths. Incidentally, the character of the architecture is a refutation of the hackneyed but popular contention that the style prevailing during the reign of Louis XV was finicky and effeminate.

It would be difficult to find a more perfect specimen of those "petites maisons" of the eighteenth century, which are now so rare, or one that has more faithfully preserved the urbane atmosphere of the period in every respect. So far as can be ascertained, the house seems to have been built in or about 1746, at least the central pavilion. It is possible that the wings were added about 1752.

The central pavilion consisted of a *salon*, a bedchamber, to which was attached a boudoir, and a dining room. On the plan the last named is designated as the library, in accordance with the purpose it now serves. The portion of the east wing now indicated as a storeroom was originally a tiny stable and coach house.

In the *salon*, whose windows look out upon both the paved forecourt and the garden, the *boiserie* is of exceptional delicacy and beauty, and the overdoor paintings are copied from originals attributed to Boucher. Mirrors are let into the paneling. The "chamber of Madame de Pompadour," adjoining the *salon*, has a lower ceiling and is more intimate in character. Here the *boiserie* is equally admirable and contains ten panels forming a series of Chinese subjects, painted by or in the manner of Jean Pillement, a painter who did much to bring "Chinoiseries" into favor. One of the panels is dated "1746." This seems to fix the year in which the house was completed.



PORTFOLIO

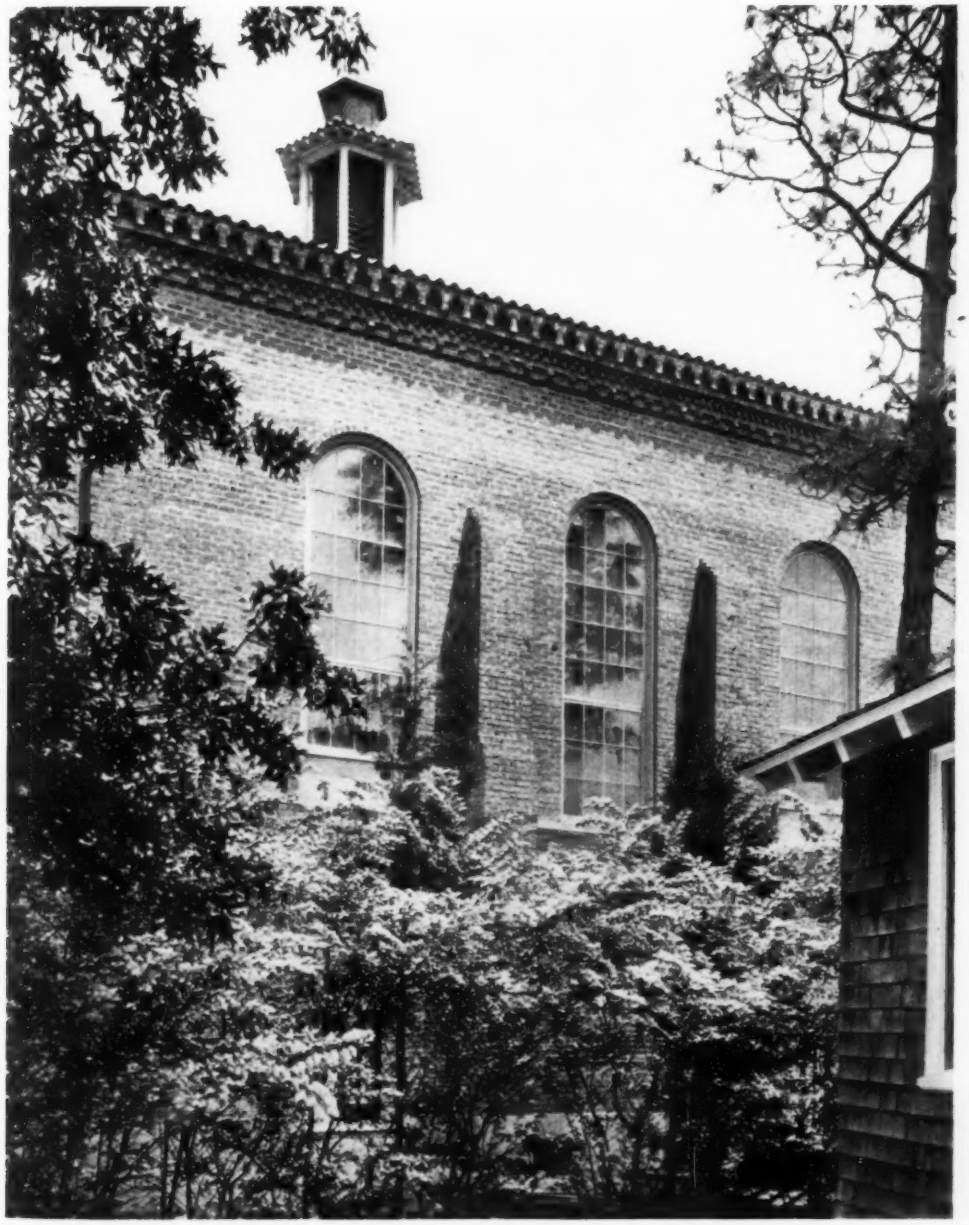
CVRRENT·ARCHITECTVRE

RESIDENCE OF H. VAN DUSEN MAGONIGLE, ESQ., RYE, N. Y.
Jerauld Dahler, Architect

RESIDENCE OF H. VAN DUSEN MAGONIGLE, ESQ., RYE, N. Y.

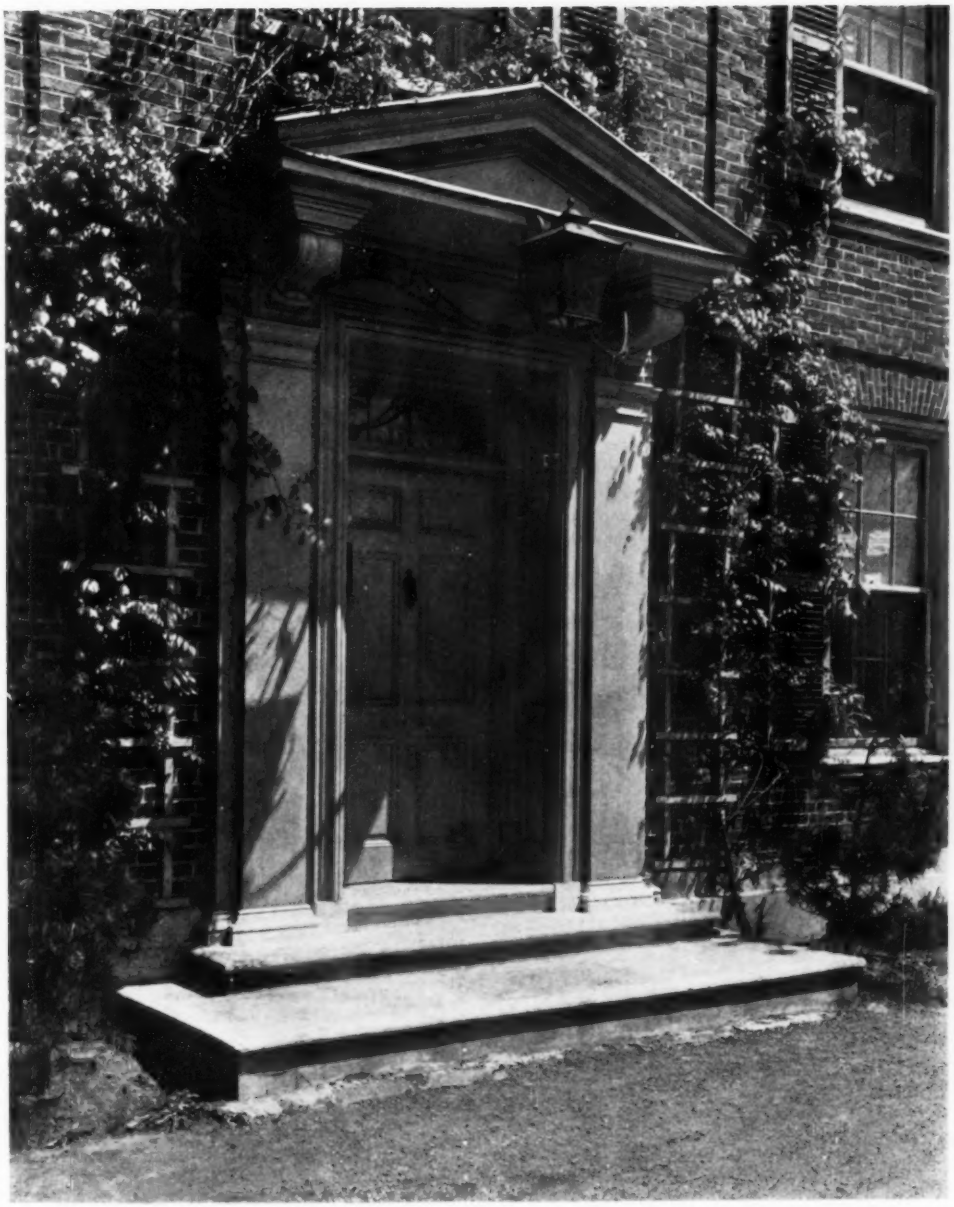
Jerauld Dahler, Architect

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.
Welles Bosworth, Architect



PINEHURST THEATRE, PINEHURST, N. C.
Aymar Embury II, Architect

RESIDENCE OF F. S. WONHAM, ESQ., RYE, N. Y.
Jerauld Dahler, Architect



RESIDENCE OF F. S. WONHAM, ESQ., RYE, N. Y.
Jerauld Dahler, Architect

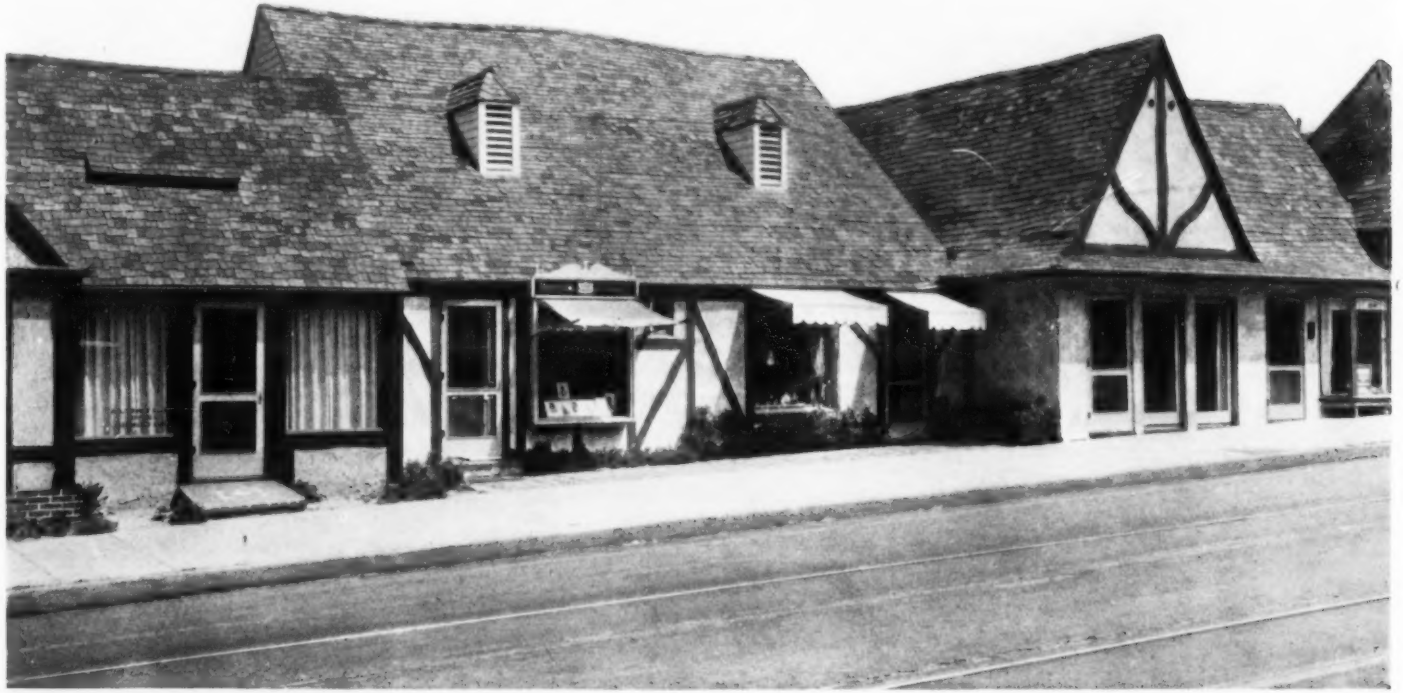
The Architectural Record *October*, 1923

WAYNE COUNTY AND HOME SAVINGS BANK, DETROIT, MICHIGAN

Donaldson & Meier, Architects

SIXTH STREET SHOPS, LOS ANGELES, CAL.

Pierpont and Walter S. Davis, Architects

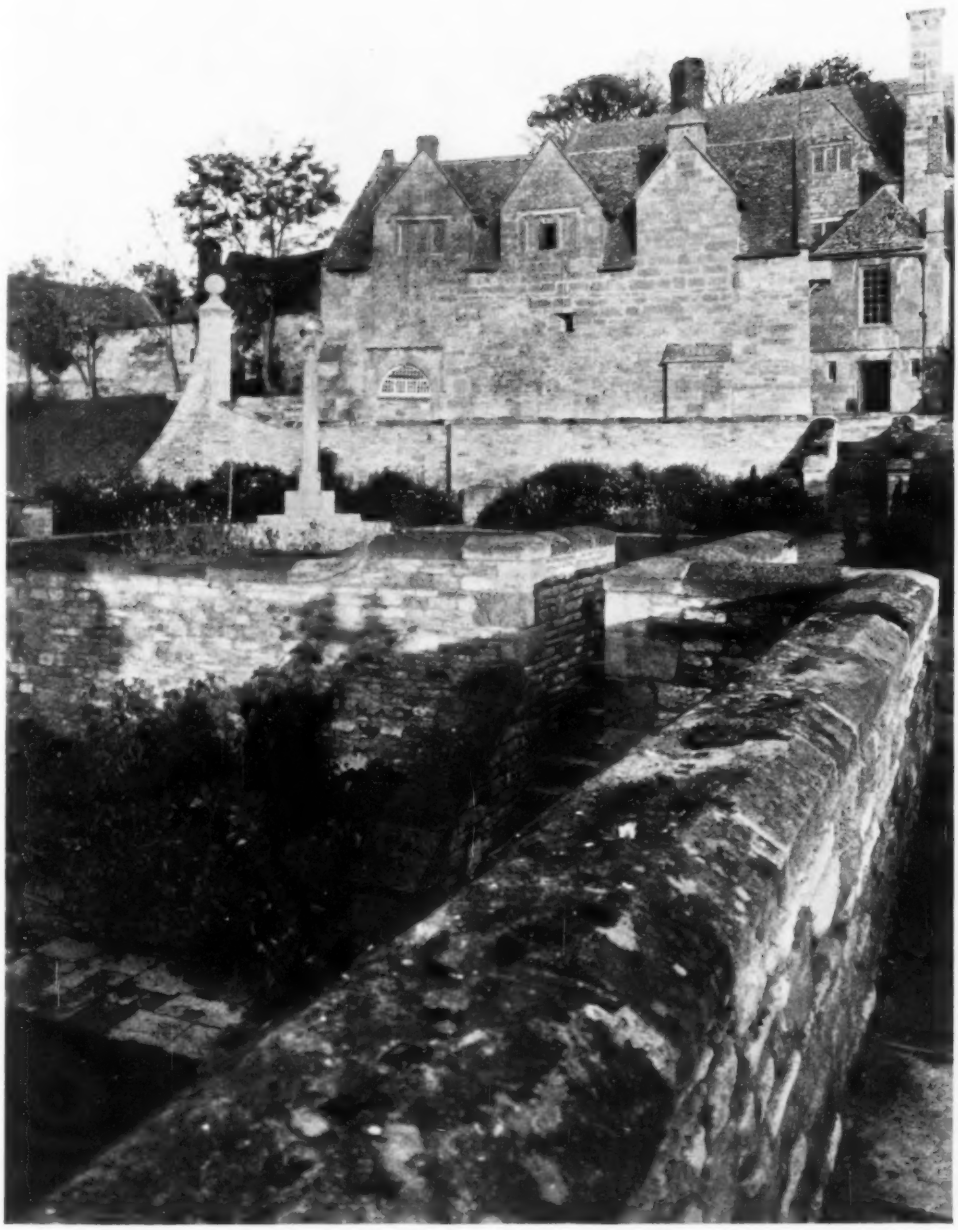


SIXTH STREET SHOPS, LOS ANGELES, CAL.
Pierpont and Walter S. Davis, Architects

OFFICE OF PIERPONT AND WALTER S. DAVIS, ARCHITECTS, LOS ANGELES, CAL.
Pierpont and Walter S. Davis, Architects

J SIXTH STREET SHOPS, LOS ANGELES, CAL.
Pierpont and Walter S. Davis, Architects

CORNER SHOP, SIXTH STREET, LOS ANGELES, CAL.
Pierpont and Walter S. Davis, Architects



Old Dairy, Upper Level
THE GARDENS, SNOWSHILL MANOR, GLOUCESTERSHIRE
Charles Wade, Architect

The Pool, Lower Level
THE GARDENS, SNOWSHILL MANOR, GLOUCESTERSHIRE
Charles Wade, Architect

Upper and Lower Levels
THE GARDENS, SNOWSHILL MANOR, GLOUCESTERSHIRE
Charles Wade, Architect

Sheepfold and Pool, Lower Level
THE GARDENS, SNOWSHILL MANOR, GLOUCESTERSHIRE
Charles Wade, Architect

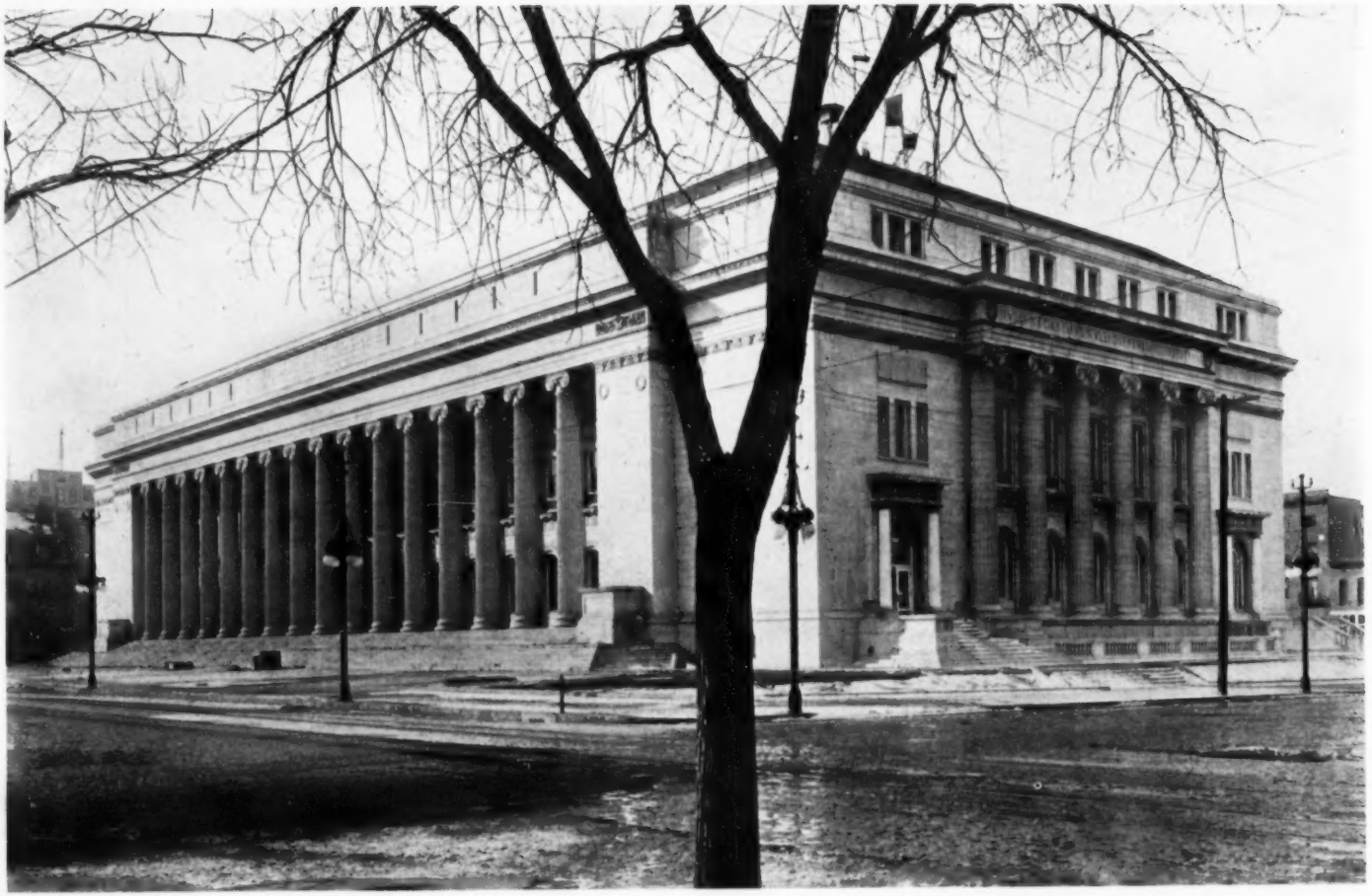
The UNITED STATES POST OFFICE AND COURT HOUSE at DENVER, COLORADO

By Egerton Swartwout, F.A.I.A.

BACK IN THE DAYS when they held competitions for Government buildings and when there was a Tarsney act, in the Spring of 1909 to be precise, the Treasury Department which, for some inconceivable reason or other, has charge of the public buildings of the Government, issued to about a dozen architects an invitation to submit plans in competition for a Post Office in Denver. I remember that competition very well, as it was the first really big competition I was ever in. The programme, prepared by James Knox Taylor, then Architect of the Treasury, was a model of brevity and conciseness; a printed document of only two pages, giving in the simplest and most direct way the requirements of the building, practically all of which were mandatory, and calling for but few drawings, and those at a small scale.

As I remember the programme, there were required a large, well lighted working space for the Post Office, surrounded by a public corridor, and certain offices for the postmaster and other officials on the ground floor, and on the second floor three court rooms for the district, circuit and court of appeals, with judges' rooms and the usual dependencies, the areas for all these rooms mandatory with a five per cent allowable variation. There was to be a third floor and a fourth, for various Government departments, and a basement, of course, but very properly the plans of these floors were not called for in the programme. And at this point let me digress again. A competition is for the primary purpose of selecting an architect and incidentally, but very definitely, a scheme. Now, in most buildings, the scheme can be shown by a very few drawings, one or two plans, an elevation and a section; as a matter of fact, in most judgments the award is made by the consideration of only the plan and elevation. The other drawings are passed over, although often a great deal of time is spent on their production, for most programmes call for a plan of every floor, with endless departments carefully worked out and private offices and vaults and lavatories and the Lord knows what. Draughtsmen laboriously exercise their imagination, and carefully show desks, tables and chairs quite out of place and usually quite out of scale, in order to form a pattern on the floor to make it look busy. Then, no one considers these things in the judgment, and the winner finds he has to begin his office layout all over again. Such details are unnecessary, and they are distracting to the competitor and to the jury. Of course, I speak of details that are details. Sometimes details become most important. It is sometimes an absolute necessity that there shall be certain offices of a certain size, and that these offices have a definite relation to each other and to the public corridor. This necessity sometimes exists, but rarely. Generally, all such requirements can be summed up in the phrase—allow 10,000 square feet of floor area for the departments on the third floor—no detailed layout is necessary and no plans.

But to return to this competition: three things had to be considered, the lighting of the postoffice working space, the arrangement of the court rooms and the provision for departmental requirements on the top floors. The court rooms must be entered by the public at one end and by the judges and jury at the other; this logically led to an E shaped plan with the courts forming the horizontals and a connecting corridor the vertical member; there was a narrow circulation on the



UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO

Tracy, Swartwout & Litchfield, Architects

inside of the side court rooms and the parallelogram completed by a central circulation at the back with offices on each side of the corridor. This meant, of course, that the entire front of the building was given up to corridor space, but as this corridor was only twenty feet wide, the width of the post office lobby below, there was direct overhead light on the letter boxes in the screen—and further, the great colonnade, the feature of the front, did not obscure the light in any office. It was an unusual scheme, but proved workable and has a monumental effect with common sense as a basis. Also by placing the elevators and stairs at the corner on the outside wall we were able to get a heavy pier wall with which to terminate the colonnade.

After we received notification of the award we found ourselves in that vague position in which every architect who has won a large competition finds himself, a feeling of natural elation, qualified by a harrowing doubt as to what is to be done next. How do you start the working drawings? What is the first step? In our case there was nothing definite to start with; we did have the size of the lot, but as our building did not cover the entire lot there were no definite dimensions to go by. We could only assume the scaled dimensions of the competition drawings would work out, and we made tracings of these drawings, and had a number of white prints made, and I took the train for Denver, having first consulted the authorities in Washington to find out what they wanted. I remember the common sense advice given by James Knox Taylor. "You have," said he, "a good, simple plan for the post office work room; keep it so; give us the height and the light, and easy access to the mailing platform and we will do the rest; don't bother with the local men; they'll want all sorts of things but they'll be out in a year or so and the new men will want something entirely different; as far as the departments go, see the men in Denver. They will tell you they need four times as much space as we can give them, but do the best you can and then tell them this is your allotted space and we'll back you up." Good, practical, common sense. I went carefully over the post offices here (the new one on Eighth Avenue had not then been built), and stopped on my way at Indianapolis and at Chicago, so that when I got to Denver I really knew a little about the inside of a post office; not much, but enough to talk with some degree of intelligence on the subject. In Denver I found it worked out just as Knox Taylor had said. The local postal authorities had many ideas which were only matters of detail; some few had to do with local conditions such as the unusually large proportionate size of the general delivery accounted for by the many tourists and the large floating population in Denver, but no change was made in the general scheme, with one exception. The building takes up an entire block in a rather out of the way section of the city. That is to say, it is not very near the station, not in the business district, and nowhere near the Capitol group which has been recently so well developed. All the four streets which surrounded it were generally of equal importance, and when I got out there I found the taxpayers on each street demanded, very vociferously, that the building should front on their street, but no one wanted the mail delivery platform on their street at all. There were meetings of the Chamber of Commerce, letters in the papers and public dinners at which this vital question was considered in all phases. Finally we compromised, as we always do. The post office was to face as it was originally shown, but the mailing platform was to be depressed under a terrace with an easy runway to the basement, and the rear was not to look like a rear at all, but like a front, and so it was built.

The court room arrangement gave little trouble. The layout we had made was considered good and the judges were concerned chiefly with their own chambers and with the acoustics of the court rooms. The arrangements of the Federal courts there vary a little from ours and are better in some ways; the witness box is beyond the jury box, so that if the judge can hear the witness the jury is bound to. Then, too, the furniture is not fixed but

Side and Rear

UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO

Tracy, Swartwout & Litchfield, Architects

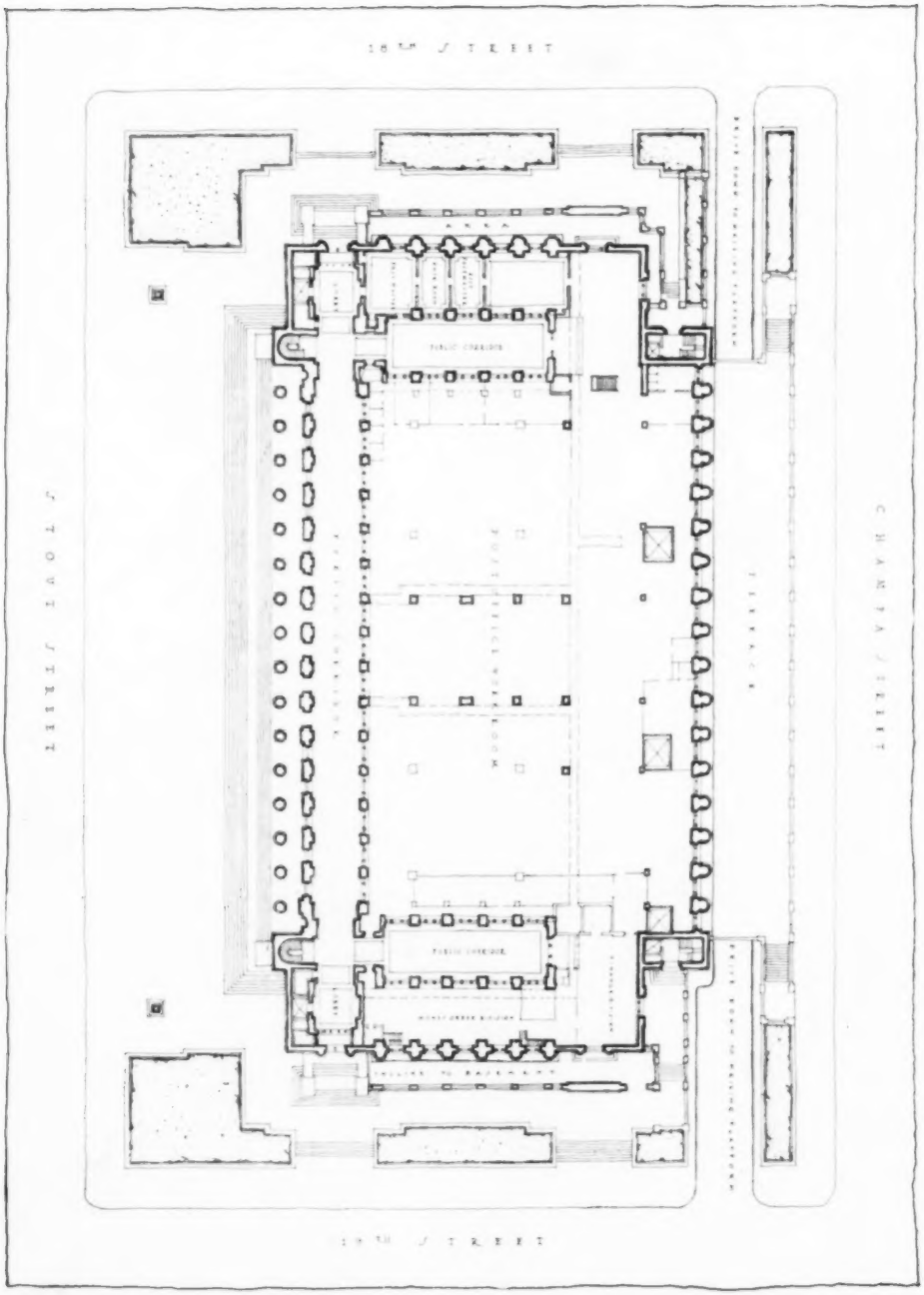
movable, that is, the jury box and the witness box are on rollers so that on occasion they can be shifted.

The departments gave us more trouble. There were many of them, Internal Revenue, Pure Food and Drugs, the Weather Bureau, Animal Industry, and the like. For instance, I found the Animal man in a back room over a drug store with one office assistant and two or three inspectors who were always out on the road, all doing business in one room easily, and a small room at that. But when it came to offices in the new Federal Building, the Animal Industry expanded; they must have an outer office and a workroom, two private offices, a laboratory, a lavatory and must be on the front, near the elevators. And so with every department; the accommodations they demanded would have filled three new Federal Buildings and left no room at all for the post office. Well, I collected all the data, tabulated it and apportioned the space according to the number of employees, the importance of the department and the public accommodation necessary; and then to each head of the department I gave a print showing his space in the building, arranged the partitions the way they wanted them, arranged their closet space and shelving and got their signed approval of these prints. It took a week to do it in Denver; it would have taken years if it had been attempted by mail.

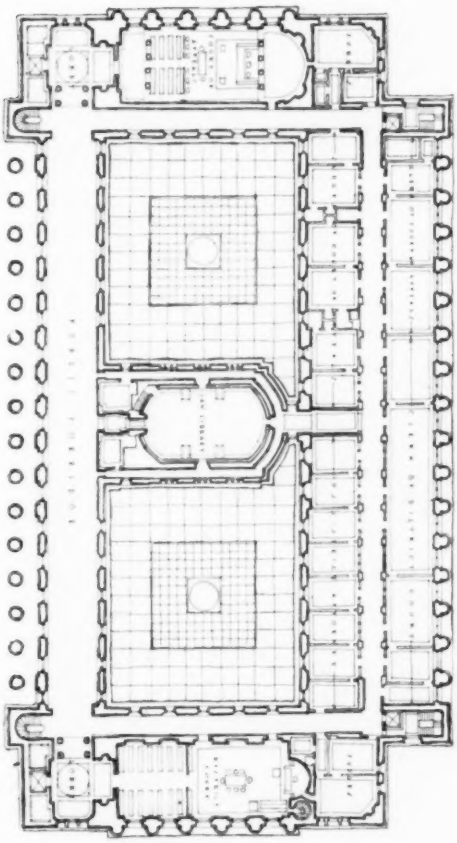
When I came back to New York we started the working drawings, and the first step was to study the order, as the main elevation was substantially a great portico. In the competition drawing it was Ionic, somewhat like an overgrown Erechtheum Order, but with some study we evolved a variant using the national coat-of-arms in the cap, an eagle with outstretched wings over a shield, the curve of the wings corresponding to the dip in the line connecting the volutes, which is usual in Greek work. We studied that order very carefully at quarter and then at three-quarter scale, and definitely established by figures the height, the upper and lower diameter, the location of the lower architrave face and the intercolumniation, and from these data we were able to start upon our plans.

The side elevation gave us a great deal of trouble. The competition drawing showed a rather stiff classic treatment which did well enough on a thirty-second scale line drawing, but was rather banal and uninteresting when developed. After some deal of study, much more than should have been necessary, we threw our classicality to the winds and became rational, trying to use classic motives as the builders of the Capitol in Washington had done, with the result that the side of the building is more interesting than the front. I think our greatest departure from precedent was in the light court. At first we had the usual plain, brick interior court, perfectly respectable but wholly uninspiring. We realized that, as the circulation extended around three sides of the court, the public would see the court walls even more in detail than the front. So we made a really architectural treatment of it, but in limestone, not in marble, as was the exterior, and not at the scale of the exterior but of the interiors, with the idea that this would give more apparent size to the court and be in better harmony with the interior. A rather interesting feature of these courts was the treatment of the skylights over the post office working space. The entire floor of the court was composed of vault lights, as on a sidewalk, and in the center was a raised skylight with a fountain on top of it from which a stream of water flowed down over the heavily stepped skylight. It was also our intention to have trees in boxes around the court, and allow people to walk and sit out there, all of which was good as a scheme, but either too expensive or too troublesome to maintain, so they don't maintain it.

The exterior of the building is all in white marble quarried in Colorado. It was originally intended to put the exterior in Indiana limestone on account of the limited appropriation, but there was so much agitation through the state for the use of a local material which was handsomer, if more expensive, that the contract was finally let in marble and an additional appropriation put through to complete the interiors. They had a great old



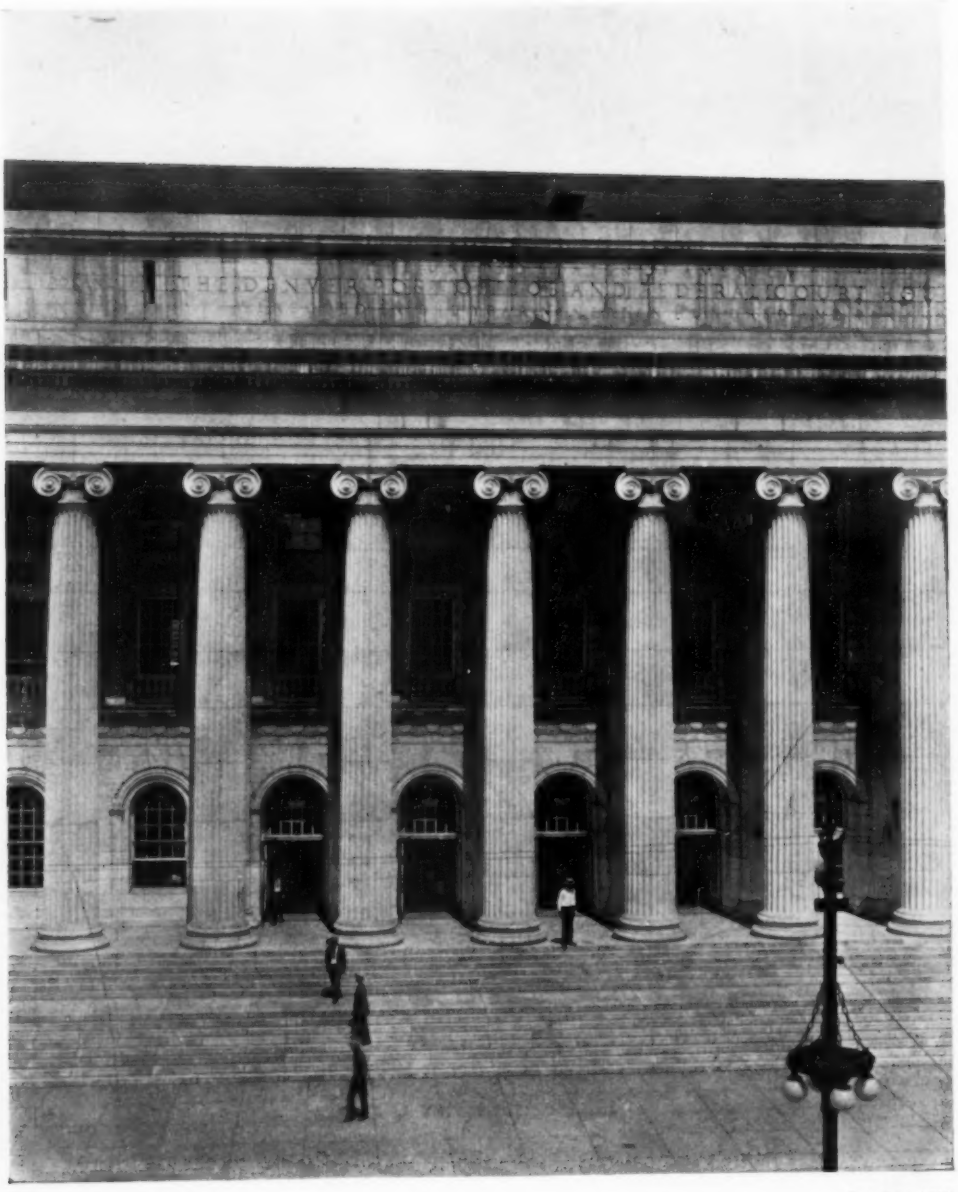
UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO
Tracy, Swartwout & Litchfield, Architects



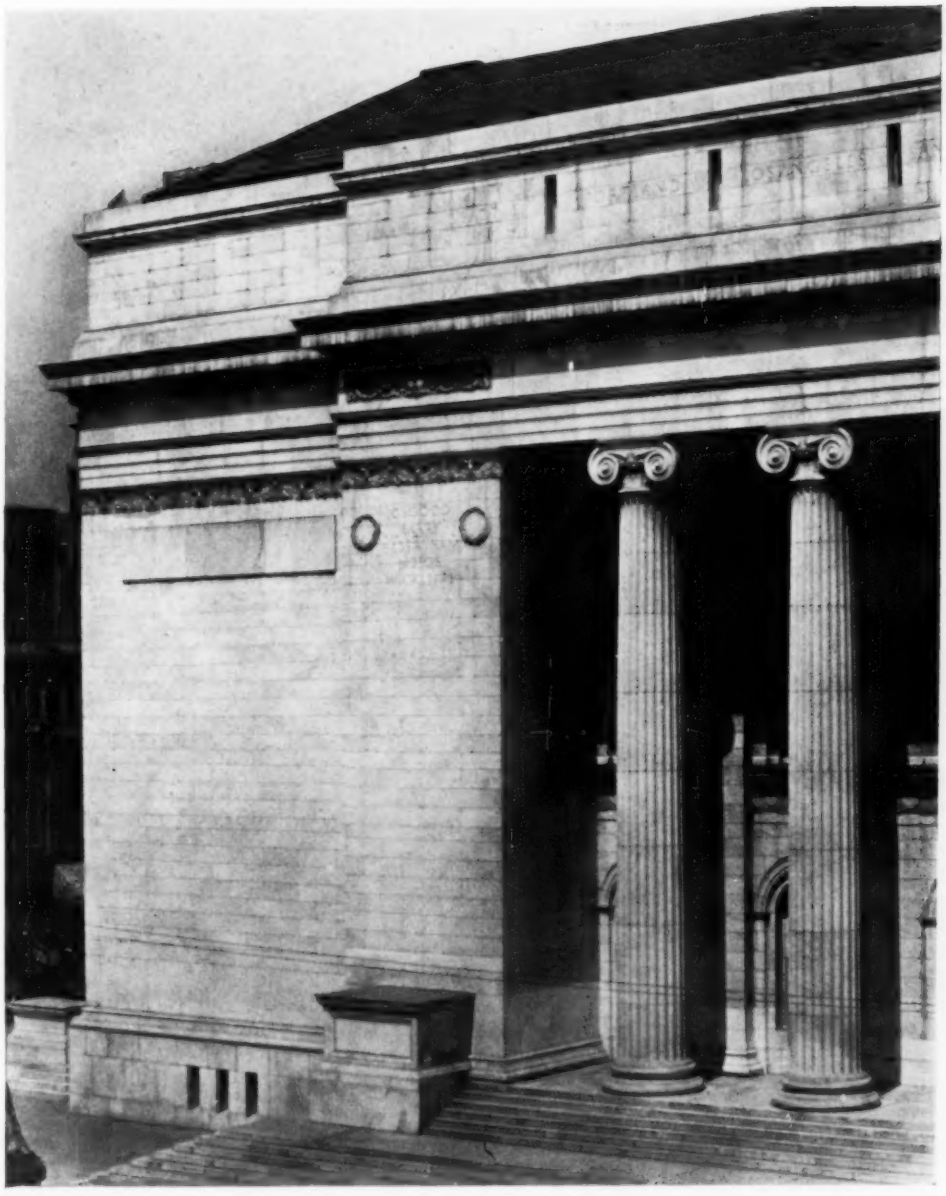
SECOND FLOOR PLAN

UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO

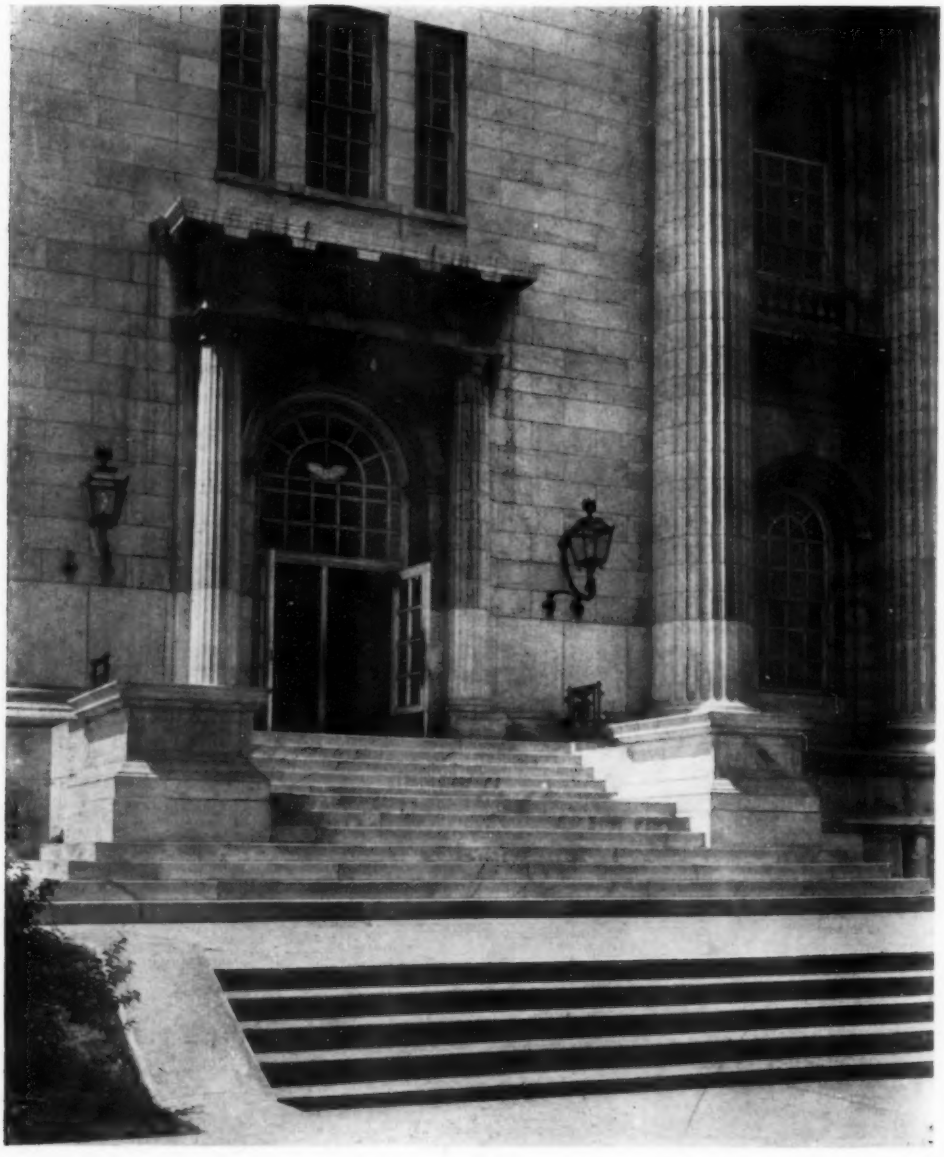
Tracy, Swartwout & Litchfield, Architects



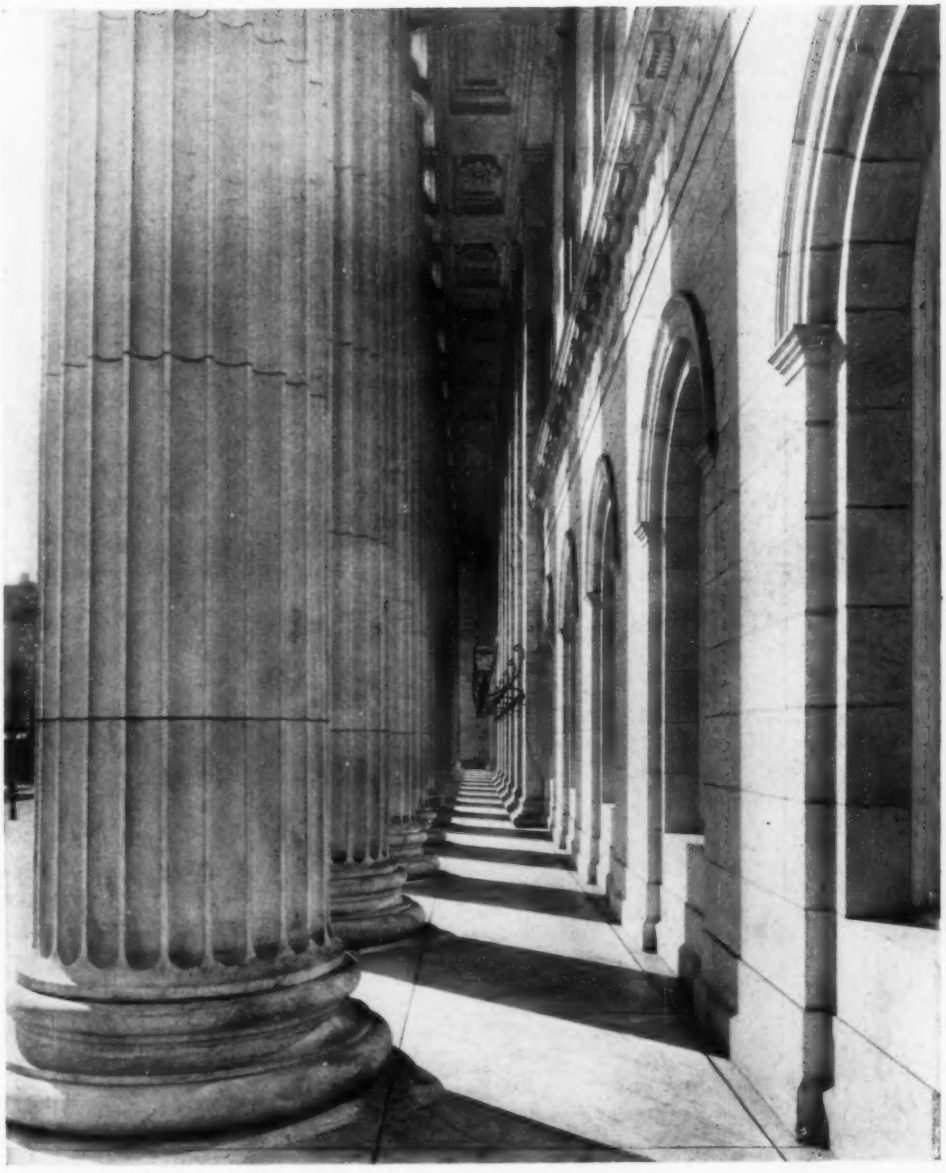
Detail of Colonnade
UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO
Tracy, Swartwout & Litchfield, Architects



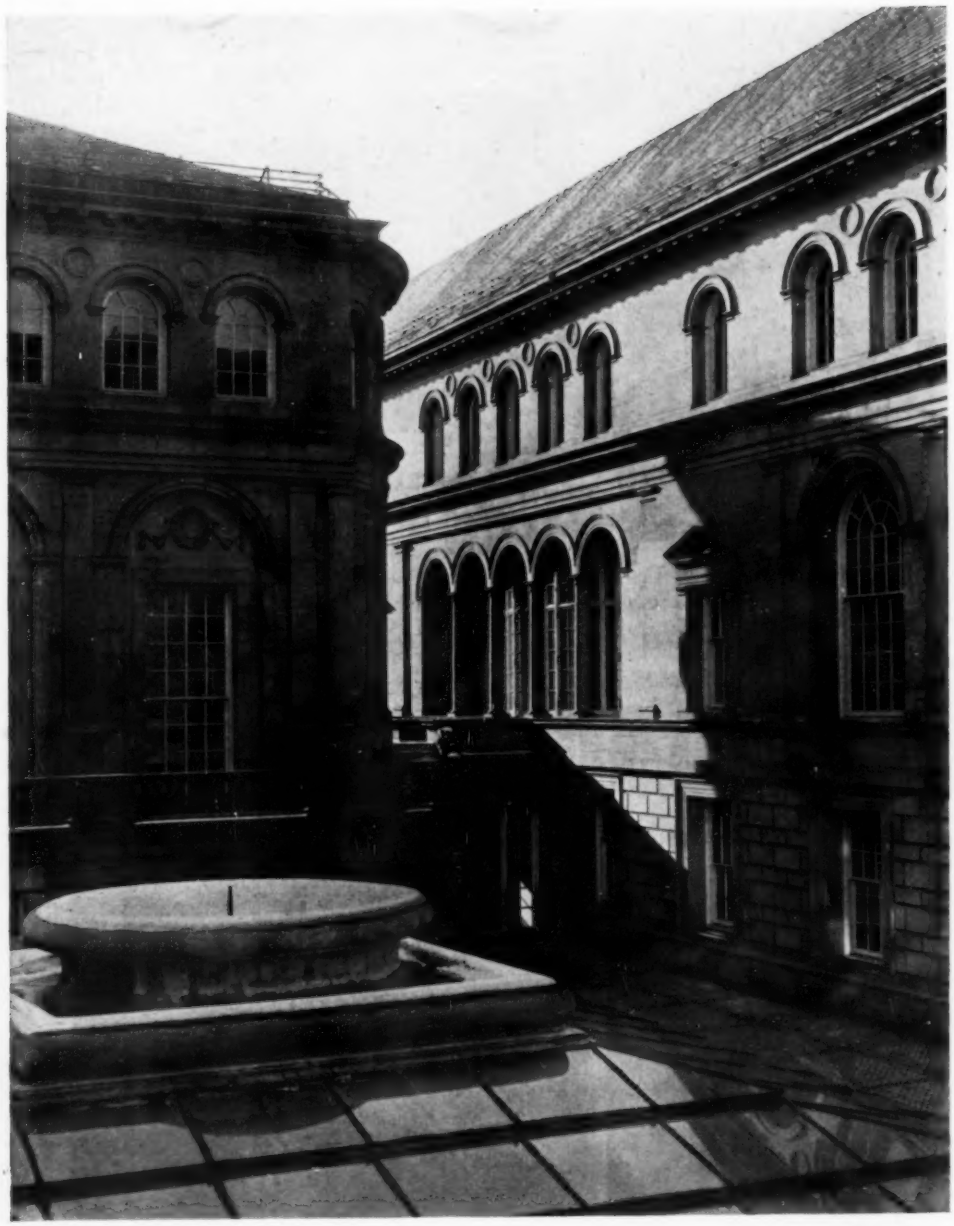
Detail of the Order
UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO
Tracy, Swartwout & Litchfield, Architects



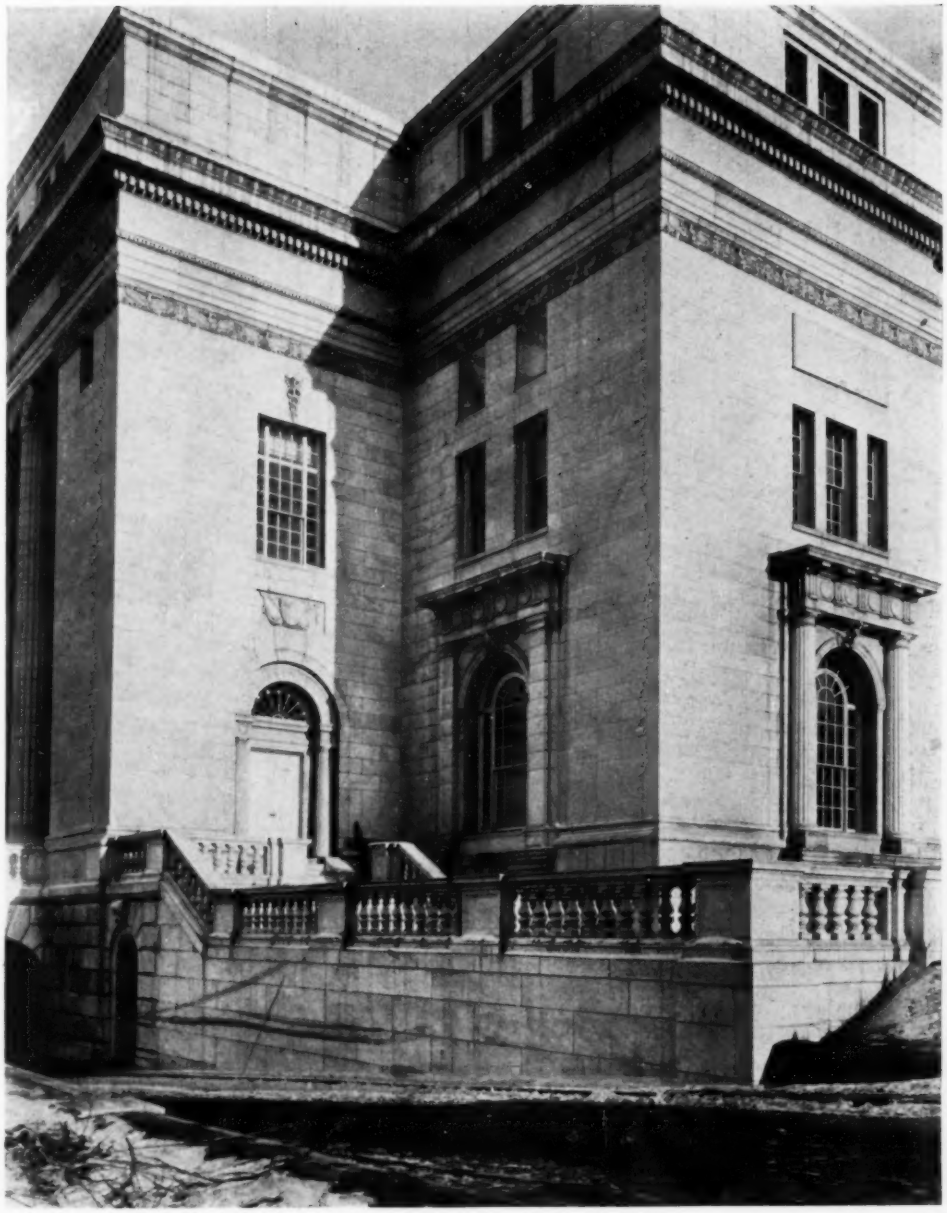
Side Entrance
UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO
Tracy, Swartwout & Litchfield, Architects



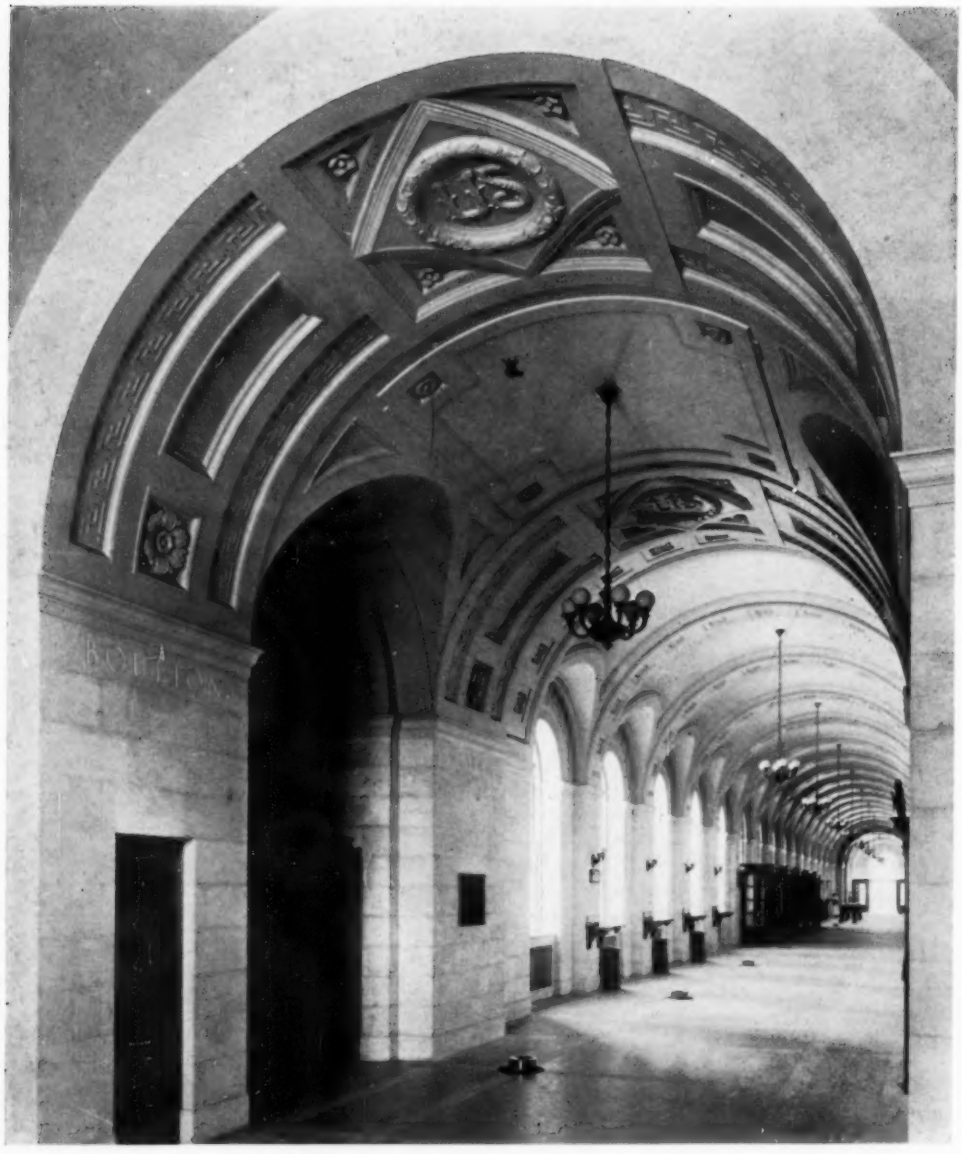
Under the Colonnade
UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO
Tracy, Swartwout & Litchfield, Architects



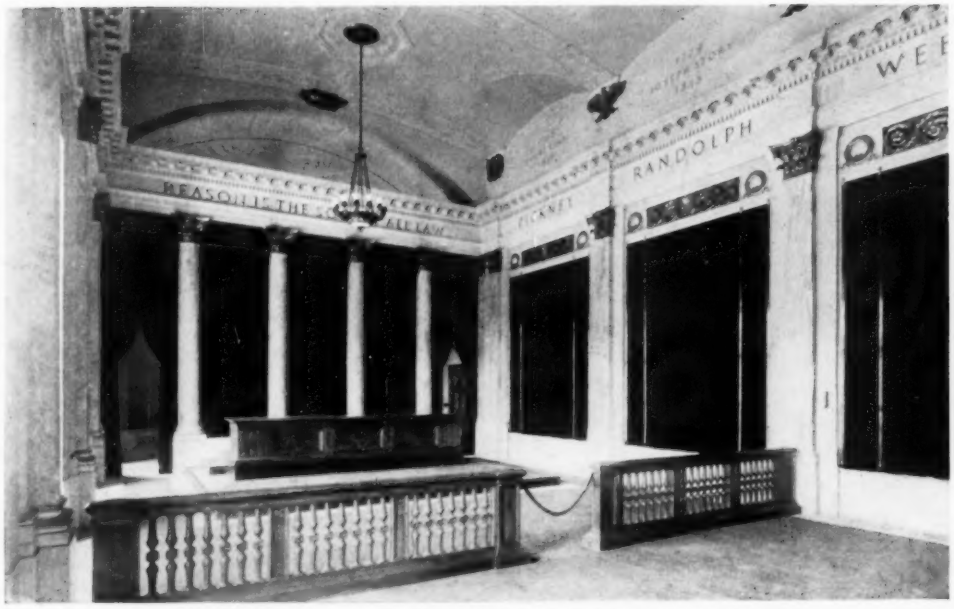
Interior Light Court
UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO
Tracy, Swartwout & Litchfield, Architects



Judges' Entrance and Runway to Mail Delivery Platform
UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO
Tracy, Swartwout & Litchfield, Architects

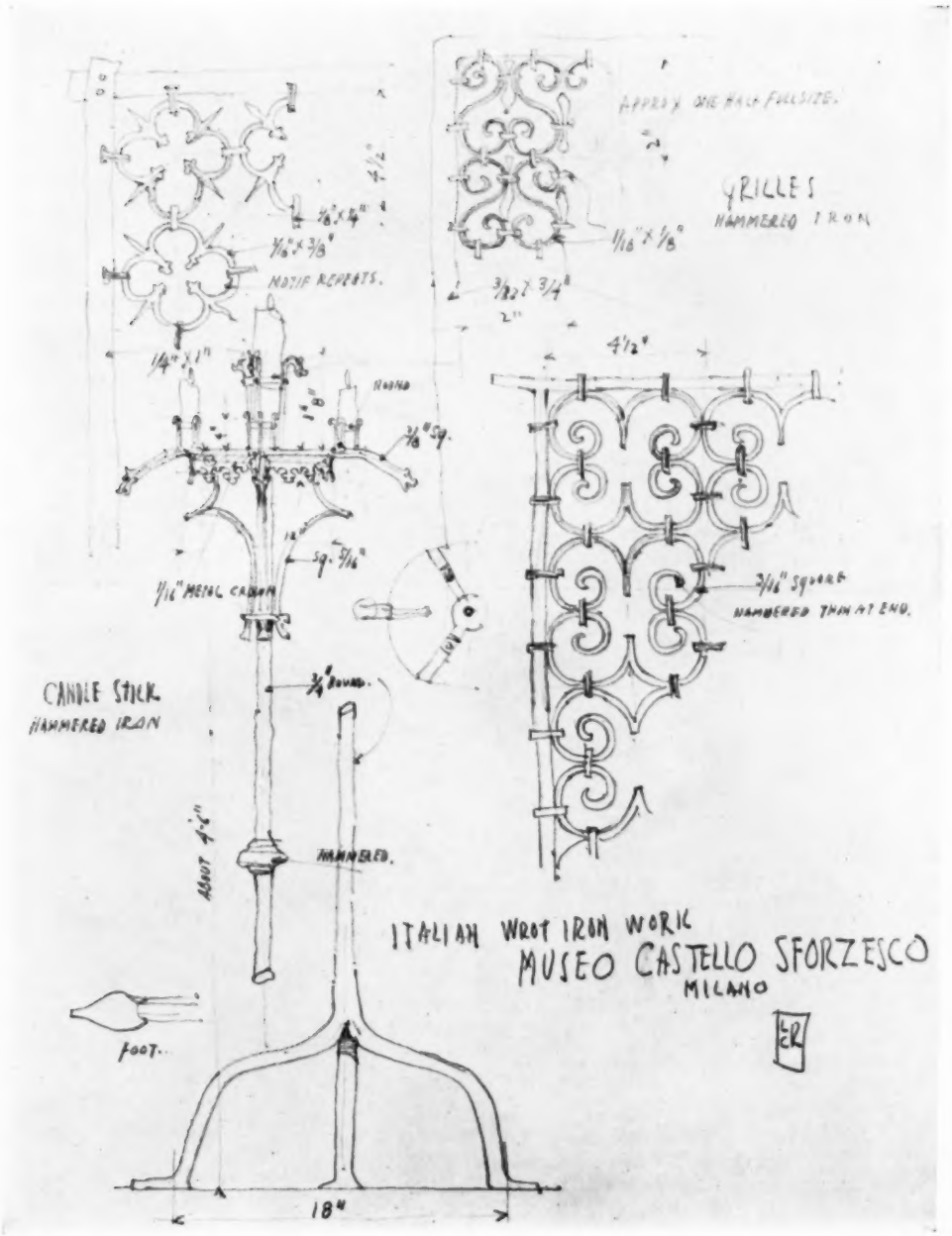


Post Office Lobby
UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO
Tracy, Swartwout & Litchfield, Architects



District Court Room
UNITED STATES POST OFFICE AND COURT HOUSE, DENVER, COLORADO
Tracy, Swartwout & Litchfield, Architects

time letting that contract in Washington; half the state of Colorado was there boosting their marble, and my partner, the late Col. Evarts Tracy, was hard put to it trying to preserve an attitude of beneficent neutrality between the proponents of limestone who advocated economy, and the boosters of marble who advocated beauty. I remember one day Ev called in state on the Architect of the Treasury, high hat, morning coat and spats and a stick. When Knox Taylor saw the unusual sight he uttered a loud yell and jumped on top of his desk, and on that precarious perch had to receive the two Senators from Colorado, several members of the House and a large group of constituents who had followed immediately behind Tracy. And after Knox we had many interesting meetings with his successor, Oscar Wenderoth, and to him is due the acoustic success of the court rooms. Wendy told us that he was tired of trying to improve the acoustics of court rooms that had been built without any regard for or even knowledge of that science, and he instructed us to secure the advice of the late Professor Sabine of Harvard, the man who first made acoustics a science. Consequently, the court rooms were laid out according to his instructions and were perfectly satisfactory. Even when empty, they are acoustically good, and they were the first ones so laid out for the Government.



MEASURED DRAWINGS OF OLD ITALIAN IRONWORK

By Louis C. Rosenberg

SOME NOTES ON IRONWORK

SKETCHES by LOUIS C. ROSENBERG
TEXT by LEWIS E. WELSH

PART I

IN ENTERING UPON a discussion of the art of the iron worker, the task seems so great that one feels at a loss to know where to begin. This very little understood craft or art (either word applies) has been much abused, largely from lack of sympathy and from misunderstanding of the principles of design and the methods of operation. While that can be said for nearly all materials, it is especially true of iron work, where heat imposes strict limitations on the time available for working the material. A sculptor may spend any amount of time studying the effects of light and shade upon his sketch, but the iron worker must have in mind a fully developed idea of his finished product and in addition must have the skill to complete this product at a rapid rate. When one realizes that the old saying, "Strike while the iron is hot," applies to every part of the very intricate designs we have in old and new work, the skill required is more readily appreciated. The iron worker is a sculptor of iron; perhaps his work may be compared more closely to the carver of wood; at any event, he is called upon to carve from iron, designs that are quite as intricate and delicate as those of the carver in stone or wood, though his material has a greater elasticity and is therefore capable of much more relief.

The use of iron has been closely connected with architecture for many centuries, in practically all countries, and its decorative and utilitarian possibilities have been fully realized by designers. The word "decorative" is used not to mean applied decoration but to distinguish it from structural iron work, for practically all decorative iron work is utilitarian and its use is the most varied of all materials. For instance, we find that the finest chapel screens in the great cathedrals and the kitchen utensils in the homes of the peasants, are of iron. In both ends of this rainbow the decorative quality is seen. Design in iron work has followed the varying taste of all periods and because of its elasticity the florid Baroque period especially abounds in it.

Iron, like most other materials, has suffered at the hands of the modern machine, and we have tried to accomplish by short cut methods, a result which only the hand and eye of man can bring forth. Lack of sympathy with and knowledge of the materials, have been cited as reasons for these unfortunate results, but other conditions often combine to bring down the standard of the finished work. One of these is the tendency of most architects to specify iron work in the general contract, instead of handling it as a separate contract as in the case of a mural painting or a piece of sculpture. In order to protect their clients most architects feel that they must define and state the size, shape and relation of each piece of iron in the design. By doing that, no alternative is given to the artist but to produce a set, hard, lifeless mass covered with hammer marks. Yet no architect would impose similar conditions upon a sculptor or painter.

Mr. Samuel Yellin, the eminent sculptor of iron, has said that he has been asked more than once to give the proper specifications for iron work, stating just how many hammer marks there should be to the inch, and many other absurd requirements. The solution which Mr. Yellin gives for the problem is to make

a sketch design for the craftsman, showing size of openings and general style of the buildings in which the iron is to be used, letting the craftsman determine sizes, type and detail design. This in turn would be submitted to the architect for his approval. In other words, one should allow the iron worker the same privileges given to the painter and sculptor.

The average iron worker, however, is not always competent to do the things mentioned, but one should not set a boy to carry a man's load. If the requirements are too elaborate for a mediocre workman, then they must be done by a high class man.

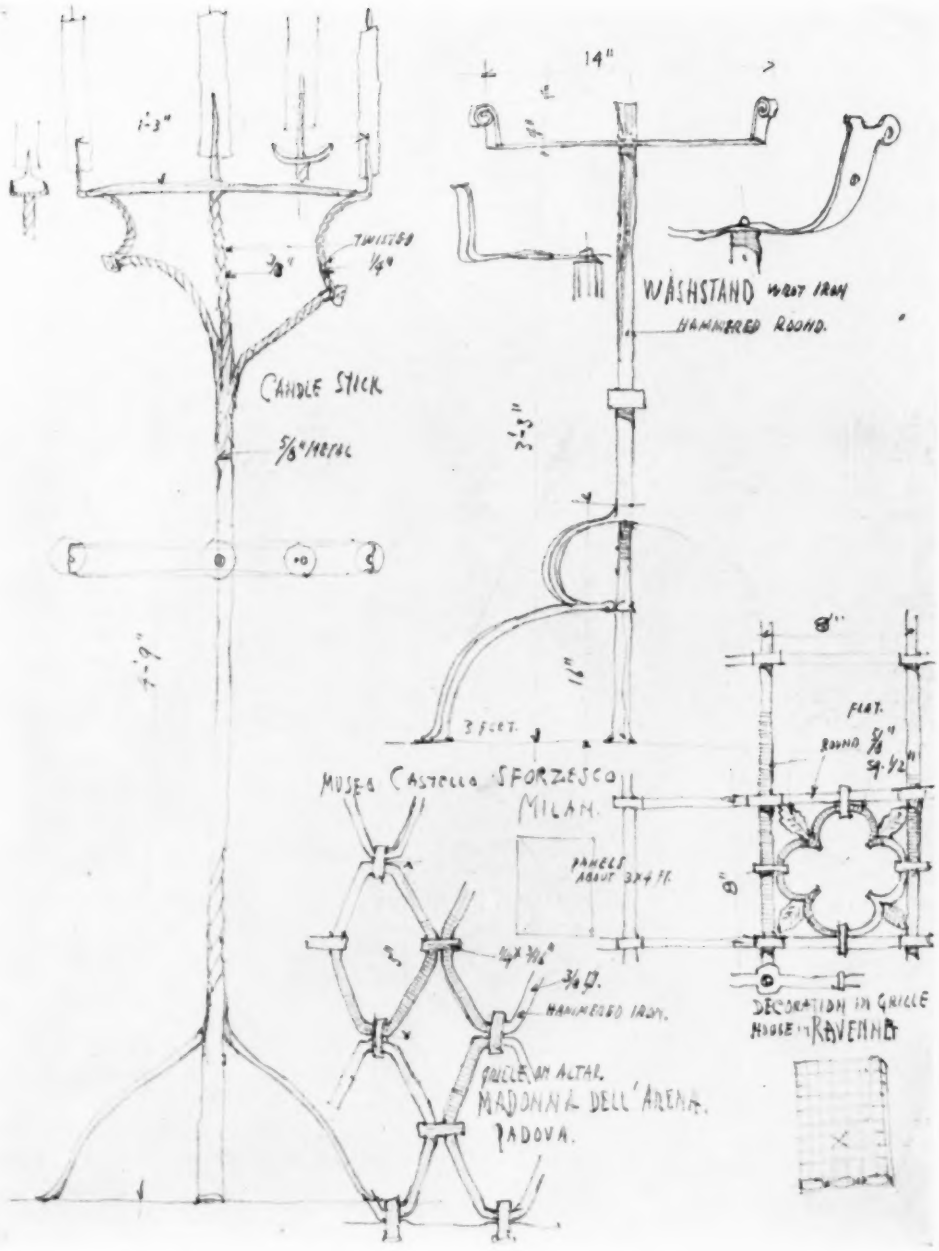
In an attempt to produce good iron work from one's own design, an architect who has achieved splendid results has used the following note, which is copied from one of his details: "All iron work to be hammered hot from heavier stock, to sizes not larger than shown, but to vary in general 1/16″ less." It is doubtful whether this would actually guarantee a pleasing result, but it is at least an attempt to show what is wanted and at the same time allow a slight variation to the craftsman.

In speaking of iron work one naturally thinks only of wrought iron, but the use of cast iron has in the past produced some extremely interesting results. Unfortunately, it has been much used as a substitute for wrought iron, especially for ornament. In the Netherlands and England cast iron backs for fireplaces were used at an early date and the low relief designs were true works of art. One of the finest modern uses of cast iron was the portico of the Colony Club on Madison Avenue, New York City, of which McKim, Mead and White were the architects. The fluted columns, Corinthian caps and entablature with ornamented frieze were entirely of iron, so beautifully designed and executed that one wishes more use of cast iron could be made in this way. It is regrettable that this portico is now being demolished to permit the widening of the street—another example of the present day disregard for architecture, both old and modern.

Some one has said that the beginnings of all great arts were on the shores of the Mediterranean and Italy, but France and Spain have not fallen behind in the art of the iron worker. English iron work design was undoubtedly influenced by France, and the Netherlands felt the effects of the Spanish invasion. The method of working was much the same, but the designs of Italy, Spain and France were entirely distinct. In America we have many wonderful examples of iron work of the Colonial period, so generally known to our architects that it seems unnecessary to comment upon them. Undoubtedly our early work was influenced by English and Dutch work more than by that of the Latin countries. The New England colonists used little iron except for utensils, but in New York and places south on the seacoast, iron railings on marble steps and balconies on brick houses were in common use. That our smiths knew the material is shown by the lightness and grace characteristic of their work. Occasionally the use of brass finials, in urn or ball shapes, gave an added crispness to the design and in some of the New York work leaf designs were used. These deviations, however, from a strict use of iron alone were by no means common, so that American work is quite free from the rococo forms of France.

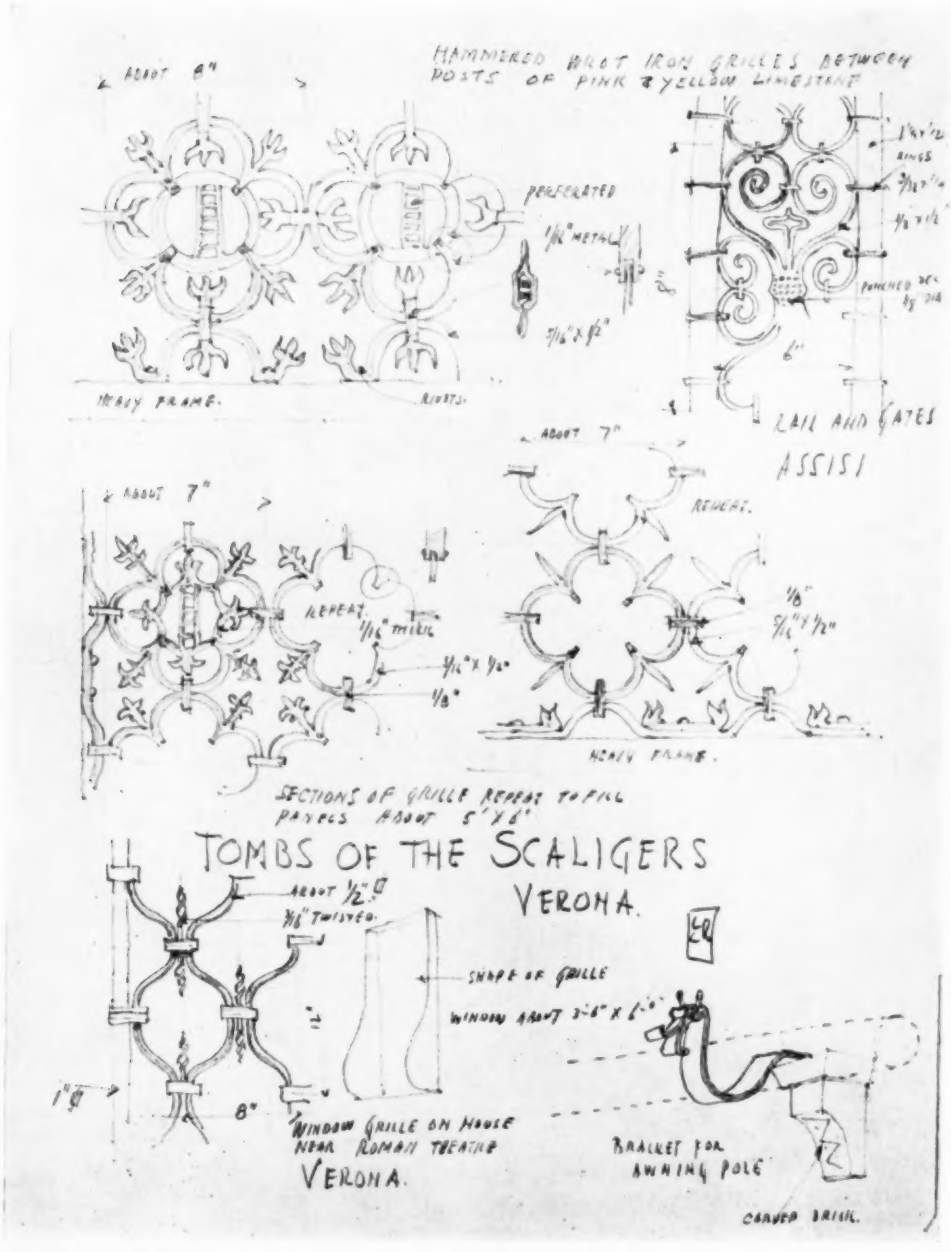
In Italy and Spain the use of iron as a decorative motif was especially effective against the contrasting white or natural colored stucco. These blank walls received the shadows and even the simplest designs were endowed with entirely new forms due to the sunlight.

The construction of the later French iron work is especially interesting, for it was then that the welding of various pieces to form moldings began. Even the most elaborate sections when dissected will be found to consist of simple pieces of squares, rectangles and rounds skilfully and ingeniously combined. In France the marvelous fences and gates were generally backed up with heavy foliage, or placed so that the sky formed a background to bring out the design, as at the entrance gates at Versailles.



MEASURED DRAWINGS OF OLD ITALIAN IRONWORK

By Louis C. Rosenberg



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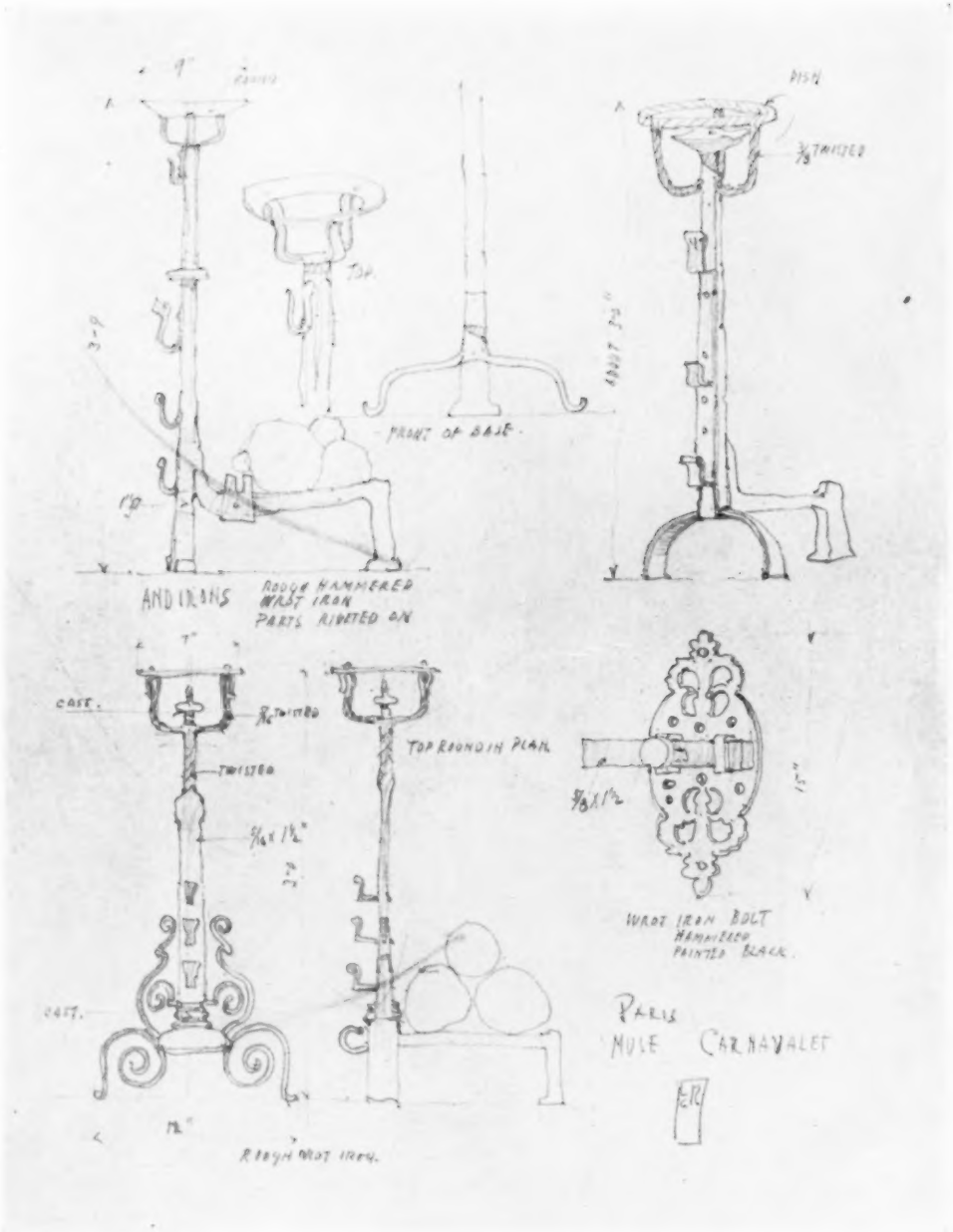
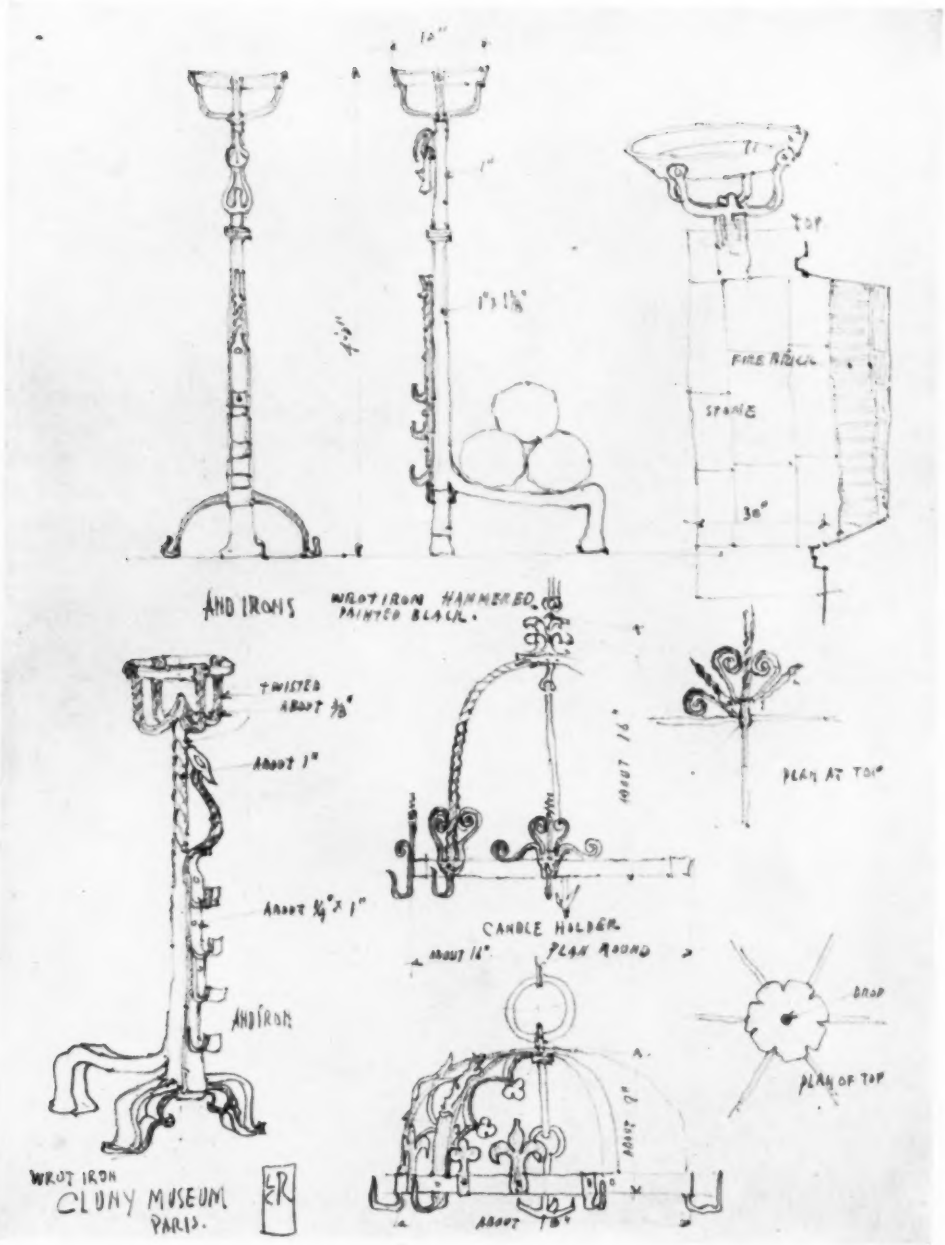


MEASURED DRAWINGS OF OLD FRENCH IRONWORK

By Louis C. Rosenberg



MEASURED DRAWINGS OF OLD FRENCH IRONWORK

By Louis C. Rosenberg

THE ARCHITECT AND THE BUSINESS CYCLE

By THOMAS S. HOLDEN,
Statistician for F. W. Dodge Corporation

OF THE HUNDREDS of thousands of construction projects that have been entered on the records of the Statistical Department of F. W. Dodge Corporation there are three that stand out more strongly than any others in the writer's mind.

In August, 1921, contracts were awarded on a large factory and a large hotel, and in the following month on a big bank building. In the case of the factory project a statement was issued by the owners to the press to the effect that careful study of conditions led them to believe that the building could be erected then as advantageously, costs and availability of materials and labor considered, as at any time within the next year or so. A glance at Chart No. 4 shows that building volume was at a very low ebb in July, 1921. In that month general business conditions were at their very lowest ebb since the war.

While the writer never saw any statements made by the owners of the hotel or the bank project initiated at that time, he is reasonably certain that the courage shown by the owners in venturing millions of dollars at such a moment must have come from similar study of conditions and a conviction that the moment was propitious.

Again referring to Chart No. 4, it is seen that the trend of construction volume was definitely upward from July, 1921, until Februray, 1923. Reference to Chart No. 5 indicates that prices of materials were advantageous to the owners of these projects for nearly a year from the time of the letting of the contracts.

Those three projects have stood out in the writer's mind because they exhibited unusual business sagacity on the part of their owners and because they showed courage when the majority were afraid to risk their money on building projects. The majority waited. The heaviest volume of building activity on record was initiated in the early months of this year when costs had risen to peak proportions and labor and materials were not available in sufficient quantities to carry out the program of construction planned.

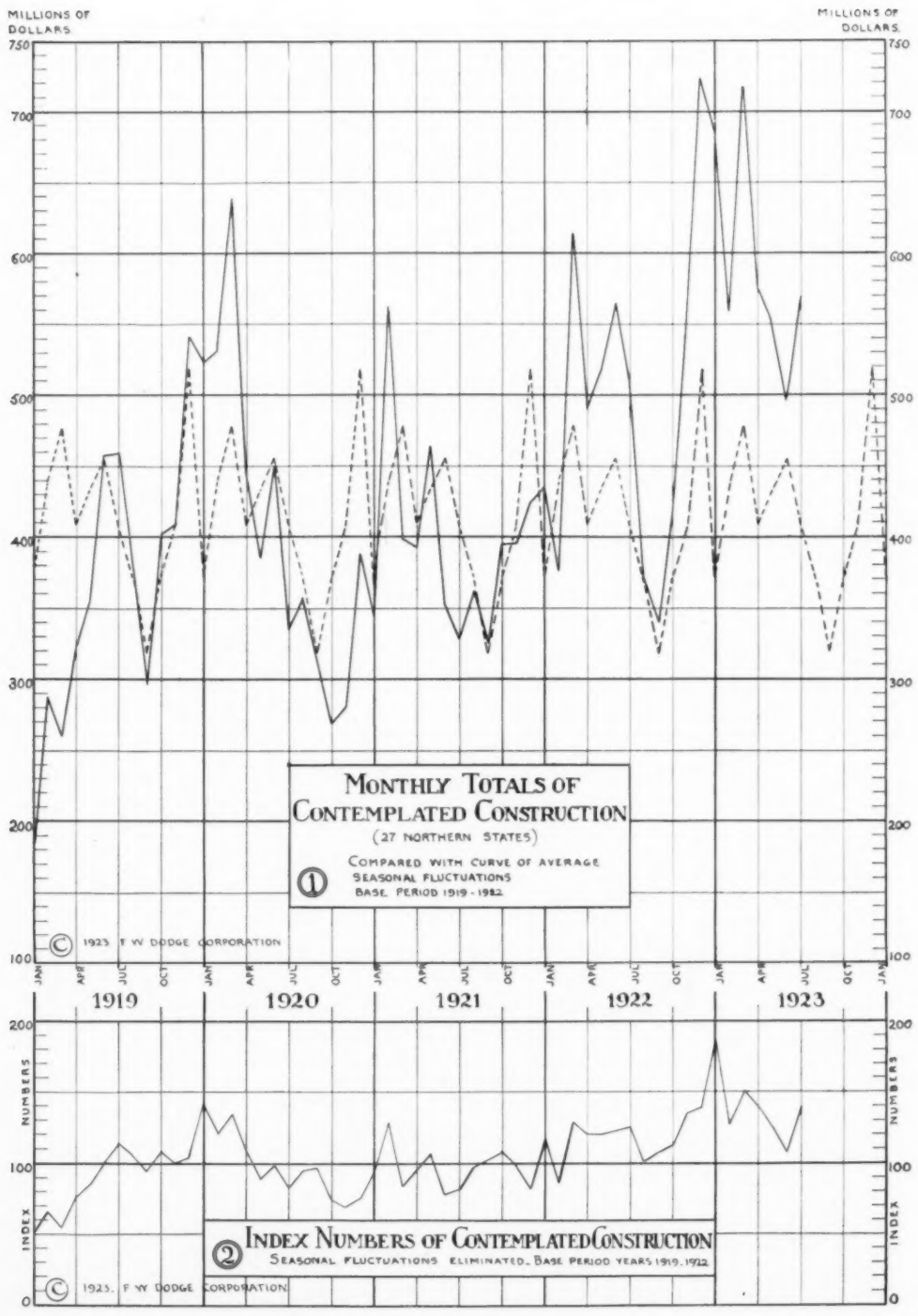
Architects are frequently called upon to advise clients as to whether conditions are favorable for starting a building project at a particular time. In many cases millions of dollars are involved. If the architect is able to advise his clients as the three owners of the 1921 projects were advised, either by their architects, bankers, builders, or well-informed members of their own staffs, he has a wonderful opportunity to save money for his clients and enhance his own reputation as a business adviser.

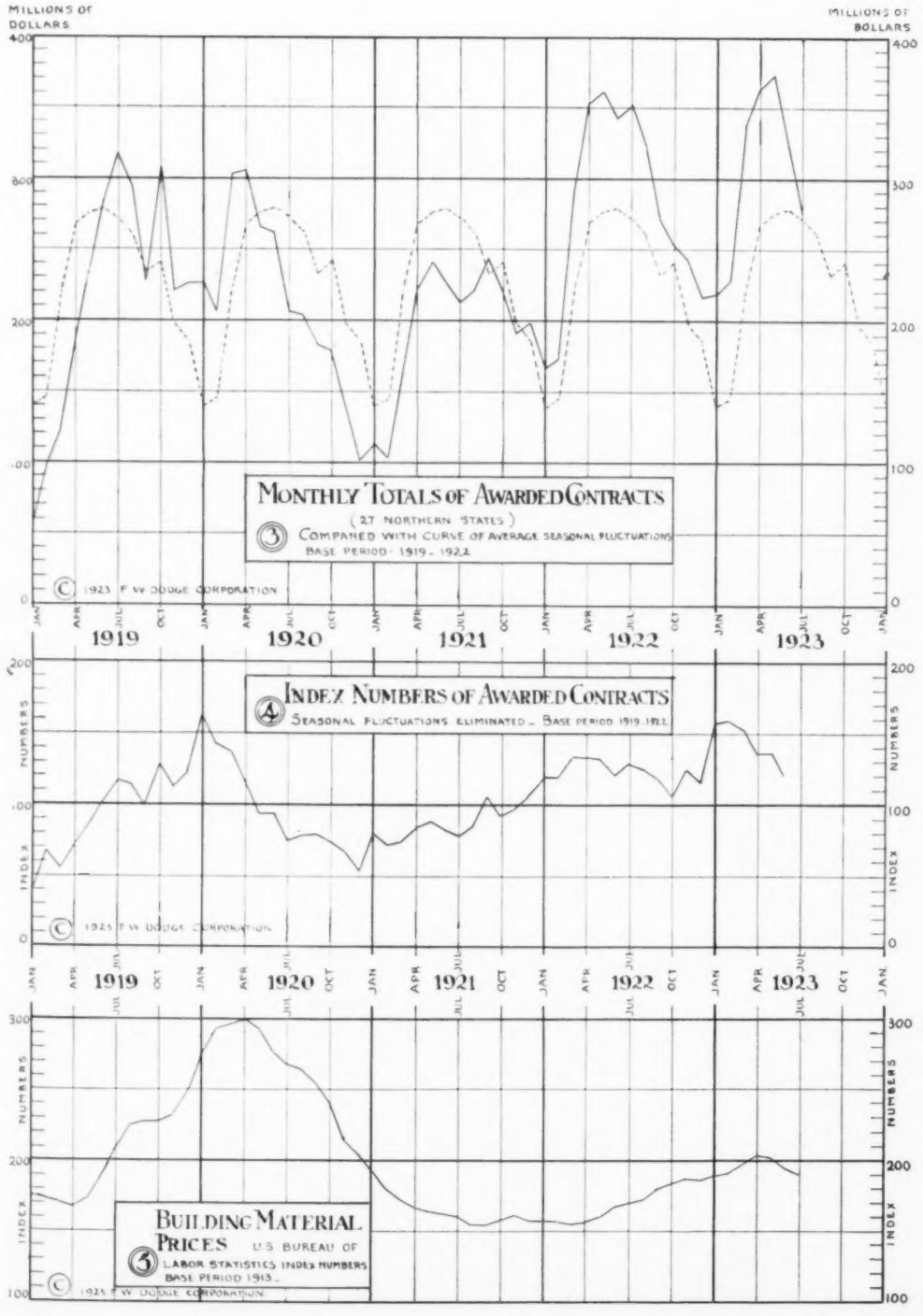
The business world in general has only recently availed itself of the results of the studies of the business cycle made by statisticians and economists. The data on the subject, now increasing in volume, has been somewhat meager. The experts themselves have not long been convinced of the existence of the minor three-year cycle in business activities.

The charts appended to this article are a presentation of evidence of a complete three-year cycle that has been under close observation and carefully recorded.

A careful explanation of the charts will make the whole story clear.

CHART NO. 1 shows monthly dollar totals of contemplated projects as reported for the 27 northeastern states (which include three-fourths of the total construction of the country) by F. W. Dodge Corporation. The record of contemplated projects includes all first reports turned in by the Dodge News Department. The curve of monthly totals is shown by a heavy black line. The broken line is the curve of average seasonal fluctuations of contemplated work reported. For this curve, the five January figures plotted are the same, con-


MILLIONS OF DOLLARS
MILLIONS OF DOLLARS
750
700
600
500
400
300
200
100
JAN
APR
JUL
OCT
1919
1920
1921
1922
1923
MONTHLY TOTALS OF CONTEMPLATED CONSTRUCTION
(27 NORTHERN STATES)
① COMPARED WITH CURVE OF AVERAGE SEASONAL FLUCTUATIONS BASE PERIOD 1919-1922
© 1923 F W DODGE CORPORATION
INDEX NUMBERS
200
100
0
② INDEX NUMBERS OF CONTEMPLATED CONSTRUCTION
SEASONAL FLUCTUATIONS ELIMINATED. BASE PERIOD YEARS 1919-1922
© 1923. F W DODGE CORPORATION


MILLIONS OF DOLLARS
MONTHLY TOTALS OF AWARDED CONTRACTS
(27 NORTHERN STATES)
3 COMPARED WITH CURVE OF AVERAGE SEASONAL FLUCTUATIONS
BASE PERIOD 1919 - 1922
© 1923 F W DODGE CORPORATION
1919
1920
1921
1922
1923
INDEX NUMBERS OF AWARDED CONTRACTS
4 SEASONAL FLUCTUATIONS ELIMINATED - BASE PERIOD 1919-1922
INDEX NUMBERS
BUILDING MATERIAL PRICES
5 U.S. BUREAU OF LABOR STATISTICS INDEX NUMBERS
BASE PERIOD 1913 -

sisting of the average January figure for the years 1919, 1920, 1921 and 1922. The five February figures are the average for February 1919, 1920, 1921 and 1922, and so on. During parts of the period covered the curve of monthly totals (solid black line) is above the curve of average seasonal fluctuations and the rest of the time below.

CHART NO. 2 shows a reduction of the data of Chart No. 1 to simpler terms. The "index numbers" are nothing more than percentages. The January, 1919, figure is the ratio of the January, 1919, total, to the average January figure, and so on. The "index number" for any single month is the percentage of that month's recorded total to the average figure for the particular month. This has the effect of eliminating seasonal fluctuations. The broken curve of seasonal fluctuations in Chart No. 1 has been transformed into a straight line, the 100 per cent. line of Chart No. 2. Points on the solid curve of Chart No. 1 which are above the curve of average seasonal fluctuations appear in Chart No. 2 as points above the 100 per cent. line, and vice versa. The "index number" curve of Chart No. 2 shows a definite cycle of exactly three years' duration, the peaks appearing in January, 1920, and in January, 1923.

CHARTS 3 and 4 give similar data for the recorded figures on contracts awarded. Dollar totals have been used, instead of figures representing construction volume (square feet of floor space) because dollar totals are the only totals we have for contemplated work. It is interesting to note that a curve similar to that of Chart No. 4, but based on square foot totals instead of dollar totals, is of practically the same shape as the one in Chart No. 4.

The trend of construction volume, as shown in Chart No. 4, is more definitely marked than in Chart No. 2. The second peak occurs in February, 1923, giving three years and one month as the period of the cycle. The fact that the peak of contemplated work in January of this year anticipated the peak of contracts awarded by one month is scarcely sufficient evidence from which to infer that the curve of contemplated work generally anticipates the curve of contracts awarded.

CHART NO. 5 shows the U. S. Bureau of Labor Statistics index numbers on building material prices. Note that the curve of Chart No. 4 anticipates the curve of material prices by about three months. This is significant.

The first five charts present a definite picture of a complete cycle of construction operations and material prices. This picture is not definite until the seasonal fluctuations are eliminated, as in Charts No. 2 and No. 4. Seasonal fluctuations have obscured the facts about the three-year cycle to a greater extent than is generally realized.

Seasonal fluctuations, observed in nature and in so many operations of production and general business activity, are obvious to every one. They are completely discounted in the fixing of prices. In many cases the manufacture of building materials is a seasonal activity. In all cases, a seasonal variation in building volume is anticipated, and prices of materials seem to vary without regard to seasonal variations in construction volume. The curve of Chart No. 5, made up of averages of quoted prices on a number of materials, shows no seasonal variation whatever, but follows very closely the curve of Chart No. 4, from which seasonal variations have been eliminated.

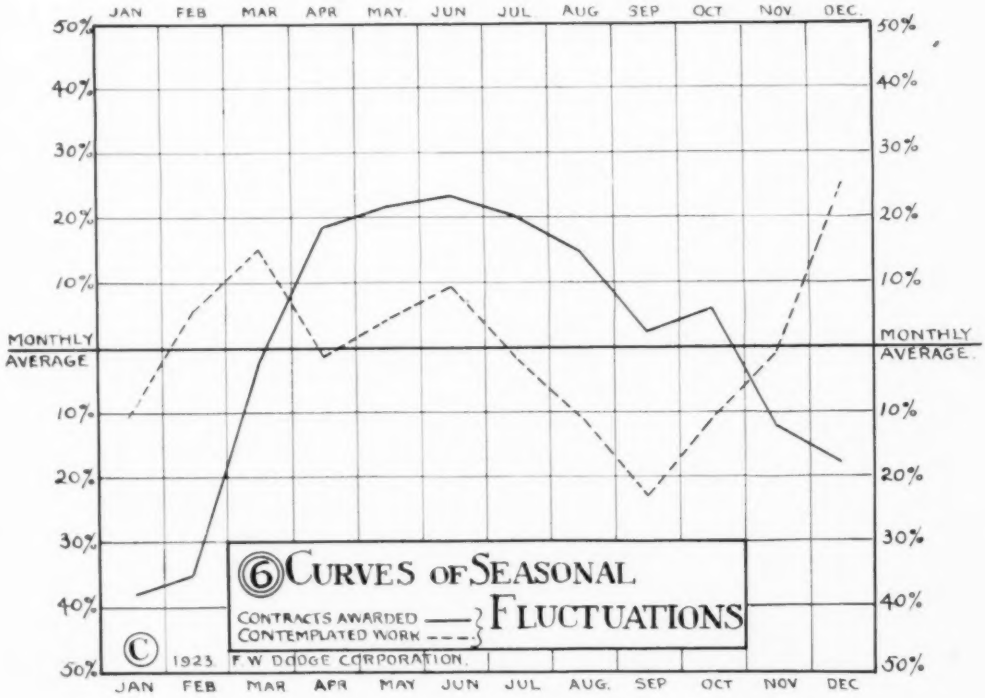
CHART NO. 6 shows the seasonal curves of contemplated work and of contracts awarded, placed together for close comparison. The January points of the two curves indicate the percent of the average January total, in each case, above or below the average monthly total, and similarly for the other months. The seasonal curve for contracts awarded (which may be taken as the equivalent of work started) requires no comment. Note that the seasonal curve for contemplated work shows a steady rise during the first three months of the year, then a drop, a minor rise, another drop, and then rises to a maximum in December. The heavy planning is done in the

winter months, the heavy construction in the summer. It is obvious that the planning is done very largely in anticipation of seasonal conditions. The largest monthly total of contemplated work in the entire period was recorded in December, 1922. To one knowing the construction trend this was merely an indication that vastly more work was being planned for "next spring" than could be executed under conditions sure to prevail when spring came. The vast majority have the foresight to plan for "next spring." But up to the present very few have had the facts before them to enable them to foresee whether "next spring" would be a better or a worse time to build than "last spring."

The fact that the maximum of contemplated work usually occurs in December shows also the error of basing estimates of the following year's building volume solely on the volume of work reported in the plan stage during the closing months of the current year.

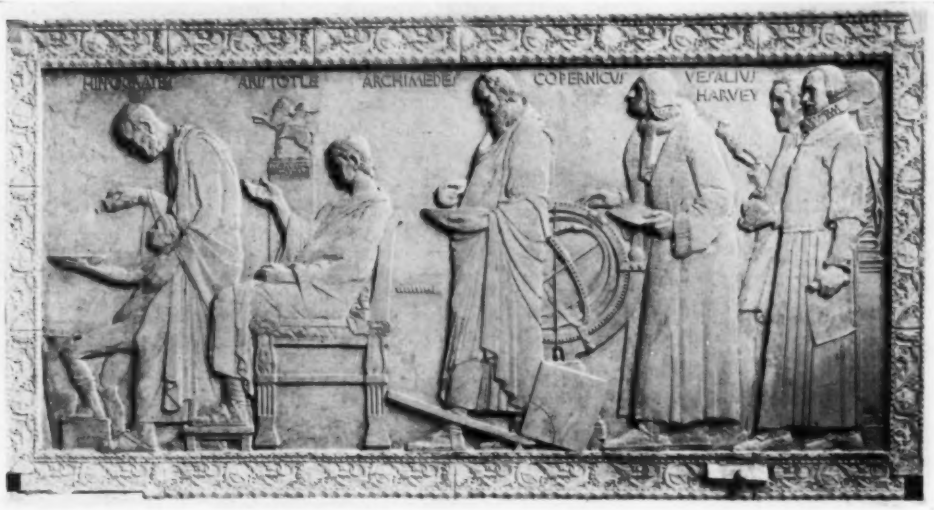
To get plans ready when building operations are slackening, and to let contracts when construction volume and costs are low, is the economical procedure. A few people, possessed of the facts, have been able to do this in the past. By watching carefully the cyclical trend and properly discounting the seasonal trend, any one can do it with more or less accuracy.

It is not to be assumed that things ever happen twice in just the same way. No two cycles of operations are likely to be exactly similar in duration or extent of fluctuations. But with knowledge of the construction trend and of surrounding conditions, it is possible to substitute reasoned judgment for guesswork, to get ahead of the rush instead of going with it.



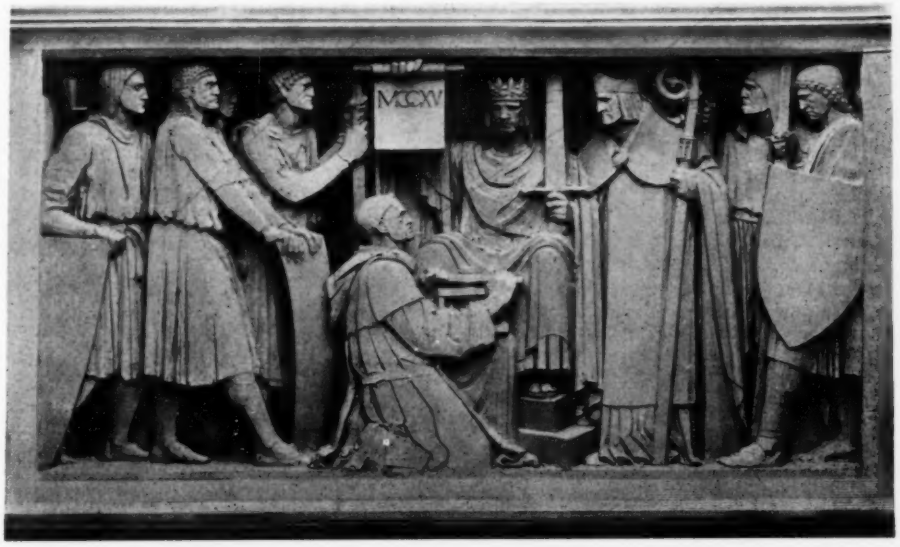
ARCHITECTURAL SCULPTURE BY LEE LAWRIE

In the panels which Lee Lawrie has modeled for the Nebraska State Capitol by Bertram G. Goodhue, he has achieved a decorative architectural quality that is rare in modern sculpture. A virile feeling in the decorative translation of the human form and versatility in composition are qualities which please without surprising us in his work; but in the schematic value attained through a distinctive technique we experience all the charm of the untrammelled. A remarkable sense of spatial depth has been realized by the manipulation of planes of very slight projection, the treatment of edges, the silhouetting of form, and the undercutting of detail. In the general impression of treatment we feel that a thoroughly homogeneous stylistic result has been produced by a curious amalgam of apparently contradictory influences: in the ornamental balance of the composition in the allotted space and the pattern-value of details we recognize the actuation of the Greek feeling, but in the delineation of detail and in the impression obtained of successively receding planes we are forcibly reminded of the Chinese carvings of the seventh century, in which a landscape of great apparent atmospheric depth is carved in a narrow soapstone slab with a counter-



part of the technique employed by Lee Lawrie. This similarity in method, of which the sculptor is possibly unconscious, has produced a result which offers considerable resources in architectural effect in locations where a spot of sparkling tonal interest would be advantageous, but where it is architecturally impossible to achieve the result by the usual methods.

In the conception of these panels the sculptor has recognized the fact that when sculpture fills an architectural space it must rank as an adjunct to architectural effect. Where we find sculpture and architecture combined in buildings of the best periods of the historic styles, we sense that the sculptors were impelled by the consciousness of an imperative architectural obligation. They express themselves primarily in architectural terms; the scale, the conformation of detail, the grouping of shadow and the silhouetting of form were all devised to contribute to architectural effect The building never appears to have been regarded as a scheme created to furnish the sculptor with pedestals, niches and backgrounds for his work. The reason for that perfect attunement in sculptural and architectural effort was that, through the close inter-relation of those arts, formal aesthetic values were intuitively and accurately appreciated by architect and sculptor. The architect anticipated the exact contribution that the sculptor would make to his composition in the term of the former's art; and the sculptor appreciated just what function his work should perform in its architectural



entourage, knowing intuitively that when his work was associated with architecture the result of the combination must be *architectural*, and that it was not a question of creating a species of duet between two arts.

LEON V. SOLON.

THE OLDEST AND THE NEWEST OF AMERICAN SCHOOLS OF FINE ARTS

It is little known that the first university instruction in fine arts given in America was inaugurated by New York University on its foundation in 1832, and that the first holder of its chair of design was Samuel F. B. Morse, more familiar as the inventor of the telegraph. Up to that time Morse had devoted himself to painting, and it was, indeed, as President of the National Academy of Design that he received the appointment. It was in his studio in the old University building at Washington Square that Morse, despairing of public appreciation of painting, constructed his first telegraph; and he continued to hold his professorship of art until his death, although scientific pursuits later left him but little time for instruction.

The work which thus lapsed has now been reëstablished through the generous support of Colonel Michael Friedsam and the Altman foundation, and the scope of the department of fine arts has been greatly increased. Through the coöperation of the Art-in-Trades Club of New York City, which has done so much to raise the artistic standard in manufacture and trade, the work offered in the decorative arts will be especially important.

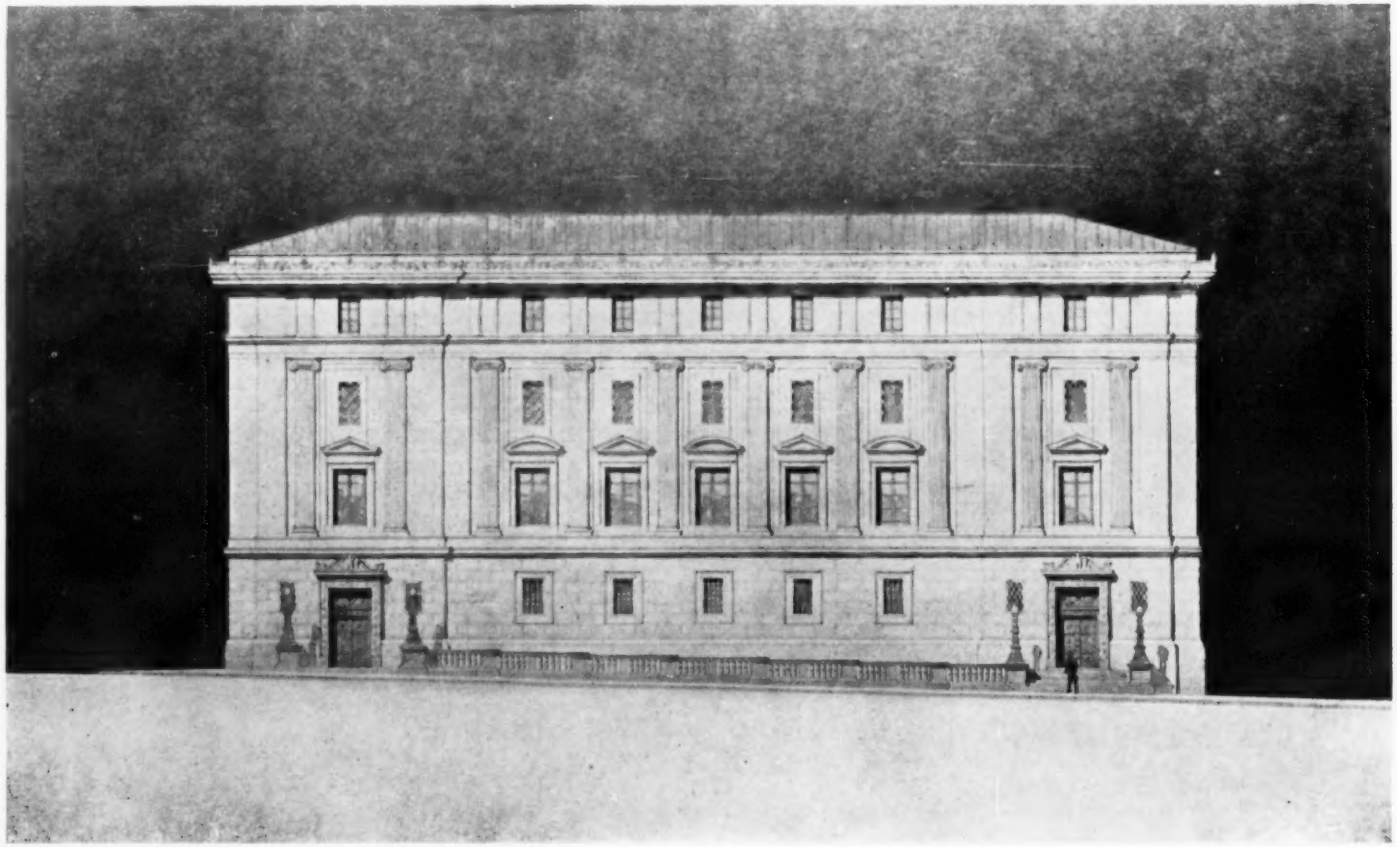
The Morse Professorship will be held by Fiske Kimball, formerly head of the School of Fine Arts at the University of Virginia and writer of many books and articles on architecture and the other arts. Mr. Kimball heads a strong faculty including Dr. Richard Offner, in charge of the study of Italian Art, for which he is especially qualified, having spent the better part of ten years in research work there. During this time his "History of Florentine Painting," which is now nearing completion, has received frequent commendation through important articles. Lectures on historic textile fabrics, on tapestries and on oriental rugs will be given by Dr. R. M. Riefstahl, associated with the Anderson Galleries, and well known for his writings on textiles and on Mohammedan art. After long residence in France Mr. William M. Odom, author of the great "History of Italian Furniture" and director of the New York School of Fine and Applied Art in Paris, will lecture on interiors and decoration in France. Mr. Francis Lenygon, author of many books and well known as a decorator in New York and in London, where his firm acts by appointment to His Majesty, will supervise a course in the design of interiors and furniture.

Edwin H. Blashfield, President of the National Academy of Design, will be the first of a number of special lecturers and will inaugurate a series of Morse Lectures. It is interesting to note that his talks, given in the form of reminiscences dating back to student days with Morse in Paris, will be given in the auditorium at Washington Square on the site of the old University building where Morse had his studio.

New York University and the National Academy of Design will offer a combined course for art students desiring also to obtain a liberal college education, thus restoring and enlarging the old relation between the University and the Academy. Four years will be spent in the course—the first three on academic subjects at the University and the fourth exclusively on drawing and painting at the Academy. Thus University students will profit by having instruction by such well known masters as Charles W. Hawthorne, Francis C. Jones, Charles C. Curran and others, under whom they may continue the study of painting at the Academy following their graduation from the University.

Courses in the history of architecture and other phases of painting and the decorative arts will be among the general courses. These are open to the public, especially to those engaged in professional or commercial work—as well as to regular students of the University. Women as well as men will be admitted to most of these, a number of which, through the courtesy of the Metropolitan Museum of Art, will be held at the Museum. Other lectures will be held at Washington Square and University Heights, many of them in the evening.

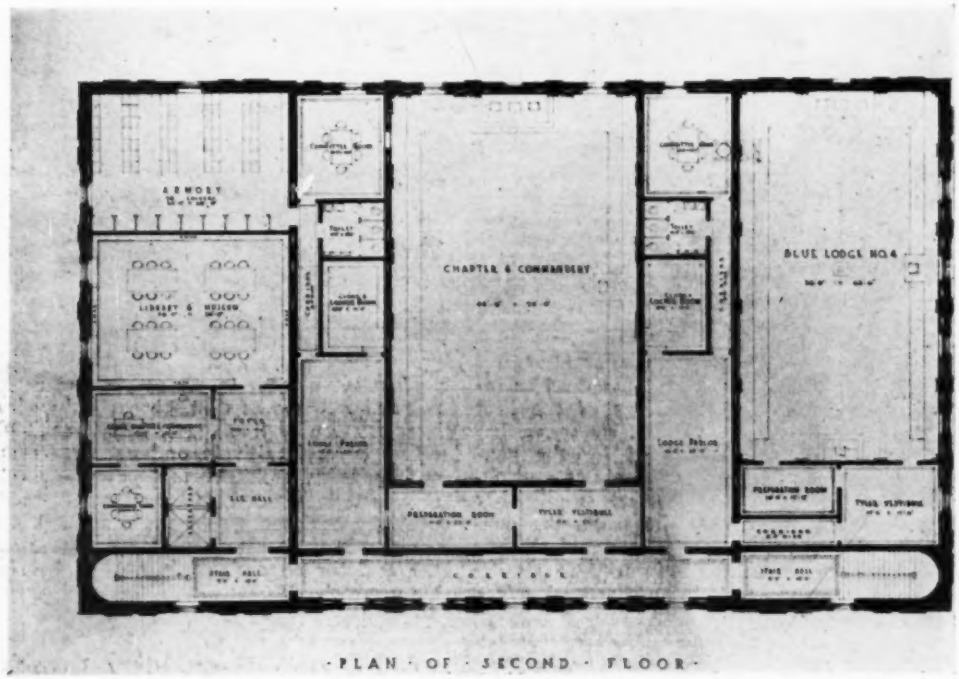
New York with its valuable artistic sources, its multitude of public and private collections and exhibitions, is the obvious location for a great University department of fine arts. It has seemed a great anomaly that there should have been none there. Now we may hope that the want will be supplied.



Prize Winning Design
MASONIC TEMPLE, TRENTON, NEW JERSEY
Harry A. Hill, Architect

COMPETITION FOR MASONIC TEMPLE TRENTON, NEW JERSEY

A competition for a new Masonic Temple for the city of Trenton was closed recently and announcement of the awards has been made. The competition was limited to architects with an established practice, Master Masons in good standing, living in Mercer County.



Prize Winning Design
MASONIC TEMPLE, TRENTON, NEW JERSEY
Harry A. Hill, Architect

According to its terms, the building is to cost approximately $1,000,000; is to be 96 feet x 156 feet with five stories and basement; provision to be made for five lodge rooms, an armory and an auditorium with stage, seating 1400 people. There is to be a library and a suite of offices for the Grand Lodge of the state, also a dining room, kitchen and lounge room, card rooms and other social facilities.

The first prize was awarded to Mr. Harry Armstrong Hill, architect, of Trenton, and the second, to The P. L. Fowler Company, also of Trenton.

The judges of the competition were Mr. Charles Z. Klauder of Day & Klauder, Philadelphia, Mr. Thomas Hastings of Carrere & Hastings, New York, and the Hon. Frederick W. Gnichtel of Trenton.

In submitting their report on the awards, the jury advised: "The selected design is one that is lasting in merit and well conceived as to detail and proportion. As the major interior walls extend from foundations to roof, simplicity of construction has been secured. This will result in the minimum of cost and makes possible an expression on the exterior of the plan divisions, a condition always to be desired in good design. . . . . While it is based upon the traditions of the Italian Renaissance, it is sufficiently free in treatment not to be archaeological but quite modern in character."

The second prize-winning design was very commendable but the jury felt that if executed, the result would be somewhat too monumental for the size, the city itself and the general surroundings.

The drawings for actual working operation will be started at once and it is expected that work will be well under way by October.